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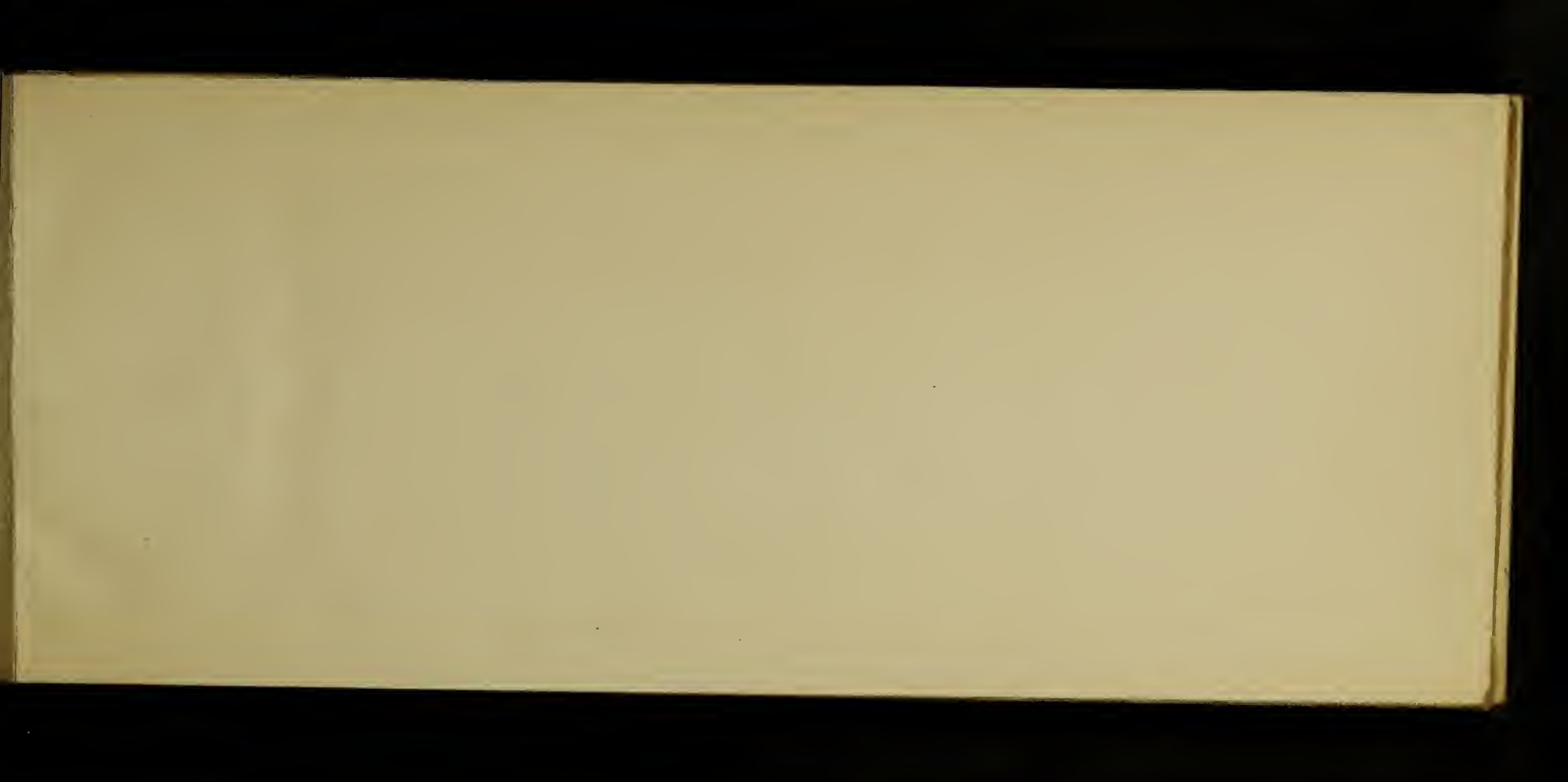


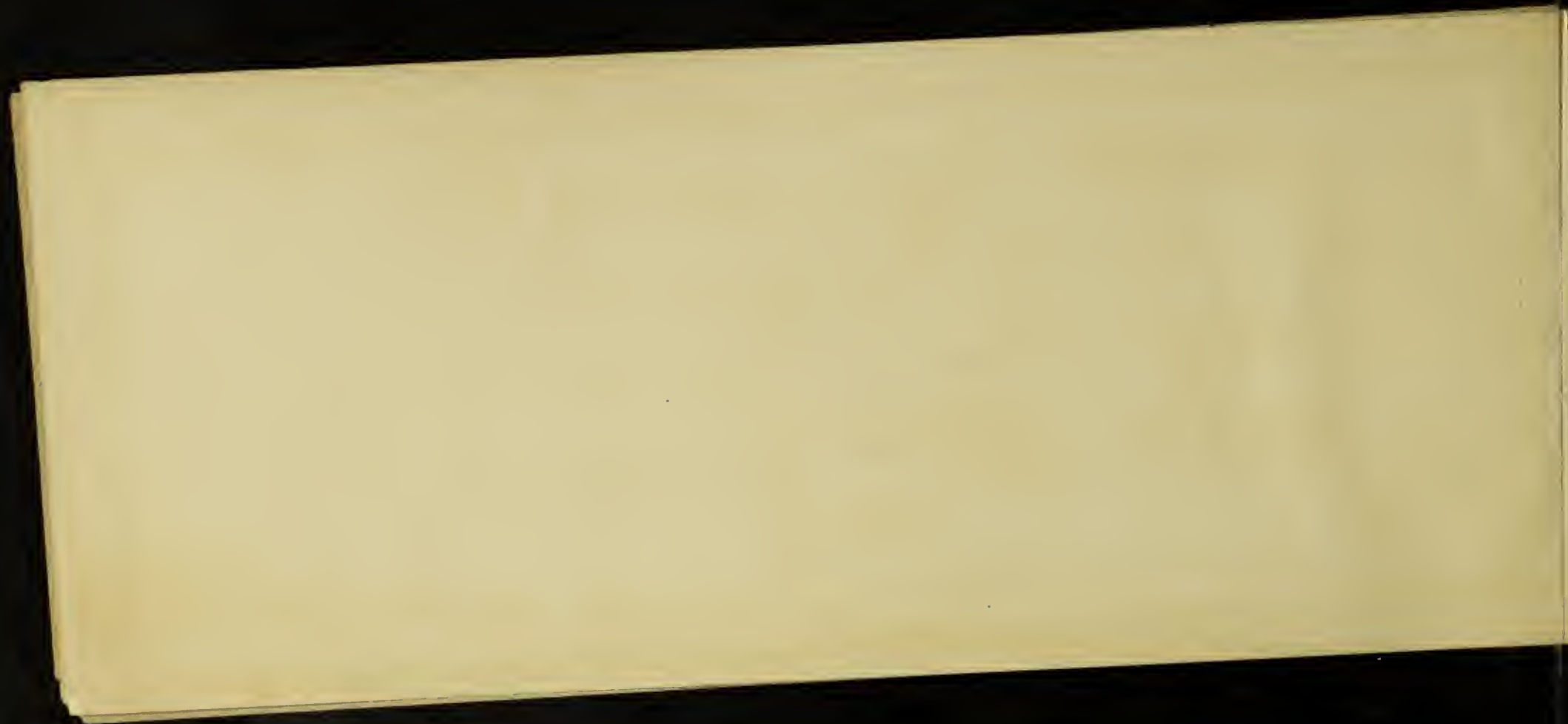
*Bought with the income of  
the Schofield bequest.*











THE  
**Middlesex Collection of Church Music:**

OR,

ANCIENT PSALMODY REVIVED.

CONTAINING

A Variety of plain PSALM TUNES, the most suitable to be used in Divine Service ;

TO WHICH IS ANNEXED,

A NUMBER OF OTHER PIECES, OF A MORE DELICATE AND ARTIFICIAL CONSTRUCTION,

Proper to be performed by a Choir of good Musicians occasionally, in Schools and Public Religious Assemblies;

—○○○○○○○○○○○○○○○○○○○○—  
THIRD EDITION.

BOSTON:—Printed by MANNING & LORING, No. 2, Cornhill.....Nov. 1811.

*DISTRICT OF MASSACHUSETTS, to wit :*

**B**E IT REMEMBERED, That on the fifth day of January, in the thirty-first year of the independence of the United States of America, DAVID PALMER, of the said district, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit :

“ The Middlesex Collection of Church Music : or, Ancient Psalmody Revived. Containing a variety of plain Psalm Tunes, the most suitable to be used in Divine Service ; to which is annexed, a Number of other Pieces, of a more delicate and artificial Construction, proper to be performed by a Choir of good Musicians occasionally, in Schools and Public Religious Assemblies.”

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned ;” also, to an Act, entitled, “ An Act supplementary to an Act, entitled, ‘ An Act for the encouragement of learning, by securing the copies of maps, charts, and books, to the Authors and Proprietors of such copies, during the times therein mentioned ;’ and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.”

WILLIAM S. SHAW, *Clerk of the District of Massachusetts.*

Schal:

Feb 16 1798

1798



*Advertisement to the First Edition.*

THIS collection of church music was prepared by the Middlesex Musical Society, and the publication of it committed to the-REV. DAVID PALMER, as their agent.

It must be obvious, that a singing book containing but a moderate number of well chosen tunes, is much more eligible for use in schools, and in public worship, than several volumes, or than one of a large size. The tunes here introduced, in general, are recommended by their antiquity, and more by their intrinsic excellence. They are, in most instances, reduced to their primitive style, so far as time and opportunity would permit; for the spirit and flavor of old wine are always depressed by the commixture of new.—The concise system of rules and directions which follow, is judged to be sufficient for pupils, in the study of psalmody.

The candid public reception of this work, the principal design of which is, to form and improve a taste for music, well adapted to promote religion and piety, is freely acknowledged to be very desirable. Patronage and co-operation are earnestly solicited, from all those in the community, who are well disposed to the public institutions of religion, and desirous that the singing in our solemn assemblies may be performed “with the spirit and with the understanding.” And it is hoped the time is not far distant, when none will have the temerity to advocate or countenance profaning the house of the LORD, by offering a Babel confusion of tongues, as an act of homage in divine worship.

To the blessing of Providence this work is devoutly referred.

MIDDLESEX, }  
JANUARY, 1807. }

*Advertisement to the Second Edition.*

THIS collection of church music has been generally approved and adopted by those of the most correct taste, who had opportunity to examine it. Where it has been used in schools and churches, a corrupt taste has been corrected, and a reformation in the singing in public worship effected, within a short period. Some respectable correspondents at a distance advised and solicited a more extensive circulation of the books, and recommended another impression. The revising committee embrace this opportunity to express their obligation to correspondents, for the aid they have afforded in preparing this edition, and to suggest that new tunes could not be admitted, under existing circumstances; nor could an additional introduction be annexed, on the principles of music, on account of previous arrangement, at the time the desire was expressed.

In this edition the committee have corrected the errors they noticed, but perhaps they did not perceive all; and made a considerable addition of plain tunes and select pieces. They indulge an expectation, that the work will be more acceptable to the best judges, and more extensively useful, than the former edition.

MIDDLESEX, }  
SEPT. 1808. }

## INTRODUCTION TO THE GROUNDS OF MUSIC.

**M**USIC combines *melody*, *air*, *harmony*, and *measure*. *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial*. *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.\*

### The DIATONIC or Natural Scale of Music.

The notes of the diatonic or natural scale of music are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G: when there is occasion for an eighth letter, the first is repeated.† These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

\* See Holyoke's introduction to Col. Rep.

† Vid. same.

### The GAMUT or Scale of Music.

F Cliff.	BASS.	G Cliff.	TENOR OF TREBLE.	C. Cliff.	COUNTER.
	B		G Sol		A
	A Sol		F Fa		G Sol
	G Fa		E La		F Fa
	F La		D Sol		E La
	E Sol		C Fa		D Sol
	D Fa		B Mi		C Fa
	C Mi		A La		B Mi
	B La		G Sol		A La
	A Sol	D	F	E	G Sol

The Gamut contains seven primitive or original sounds, every eighth in nature “being considered the same as the first.” The seven sounds comprise five whole tones, and two semi or half tones. The semi or half tones are to be found in the scale between B and C, and E and F. “The order of the notes, above and below *mi*, is as follows, viz. Above *mi* are *fa*, *sol*, *la*, *fa*, *sol*, *la*; and below *mi* are *la*, *sol*, *fa*, *la*, *sol*, *fa*; after which *mi* returns, either ascending or descending.”



## I N T R O D U C T I O N .

The governing note, called *mi*, makes it necessary that learners should well understand the following table :

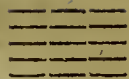




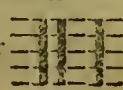
If B be natural,	mi is on B.	If B, E, and A be flat,	mi is on D.	If F be sharp,	mi is on F.	If F, C, G, and D be sharp,	mi is on D.
If B be flat,	mi is on E.	If B, E, A, and D be flat	mi is on G.	If F and C be sharp,	mi is on C.	If F, C, G, D, and A be sharp,	mi is on A.
If B and E be flat,	mi is on A.	If B, E, A, D, and G be flat	mi is on C.	If F, C, and G be sharp,	mi is on G.		


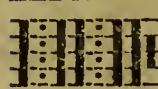
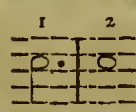



## A Scale of Musical NOTES, RESTS, and PROPORTIONS.

Names.	Notes.	Rests		Proportions.		
Semibreve.			N. B. The semibreve rest is considered as a bar rest in all modes of time; all other rests bear the same proportion in time that their respective notes do.	1		Semibreve
Minim				2		Minims
Crotchet				4		Crotchets
Quaver				8		Quavers
Semiquaver				16		Semiquavers
Demifemiquaver				32		Demifemiquavers.

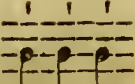


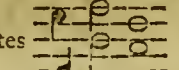
Explanation of Musical CHARACTERS.

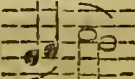
- Stave  Five lines with their spaces, on which music is written.
- Brace  Shews how many parts move together.
- Flat  $\flat$  At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
- Sharp  $\sharp$  At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
- Natural  $\natural$  Restores a note made flat or sharp to its original sound.
- Point of Addition  Set after a note or rest, adds one half to its original length.
- Point of Diminution  Reduces three notes to the time of two.
- Single Bar  Serves to divide the time in music according to its measure.
- Double Bar  Serves to distinguish the end of a strain in anthems, and the lines of psalm tunes: a thick single bar is frequently used for the same purpose.

- Clofe  Shews the end of a tune.
- Repeat  Is placed at the beginning of that part which is to be sung twice; and at the end of the tune, directs the performer back to the repeat.
- Figures  Notes under figure 1 are sung before repeating; notes under figure 2 at repeating: if tied with a slur, all are sung at repeating.
- Hold  Directs that the sound of the note over which it is placed be continued beyond its usual length.\*
- Ledger-lines  Are added when the notes go out of the compass of the lines and spaces.
- Trill  Shows that the note over which it is placed should be shaken.

\* In all cases the continuation is left to the direction of the leader.

Marks of Distinction  Direct the notes over which they are placed to be sung distinctly.

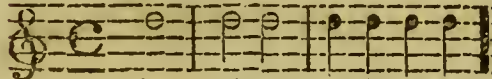
Choosing Notes  Give the performer liberty to sing which he pleases; and both may be sung at the same time.

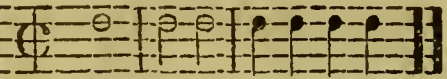
Slur or Tie.  Points out what number of notes are sung to one syllable.

The trill, notes of transition, and the appoggiatura, are left to the explanation and direction of the well informed teacher.

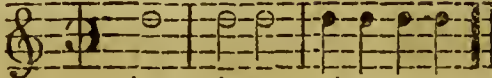
### OF TIME.

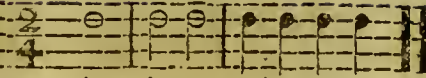
Time is marked by three divisions or modes, viz. Common, Triple, or Compound. Common time has four marks or modes, and is measured by even numbers, 2, 4, 8, &c.; each bar including such quantity of notes as will amount to one semibreve, which is the measure note.

First Mode. 

Second Mode. 

dduu dd uu d d u u      dduu dd uu d d u u  
 1234 12 34 1 2 3 4      1234 12 34 1 2 3 4

Third Mode. 

Fourth Mode. 

du du d u      du du d u  
 1 2 1 2 1 2      1 2 1 2 1 2

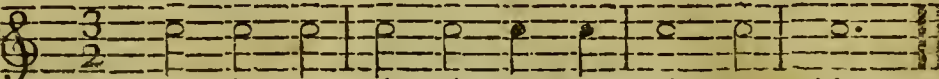
The first mode of Common time has one semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up. The accented part of the bar is the first and third notes.

The second mode contains the same notes in a bar; the time measured in the same manner, but to be performed one fourth faster. Accented as in the first mode.

The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down, and one with it up. Accented as before.

The fourth mode has a minim for its measure note; this, or other notes equivalent, fill a bar: performed one fourth faster than the third mode, and beat in the same manner. Accented as in the preceding mode.

Triple time has three marks or modes, viz.

First Mode. 

d d u d d u      d d u d d u  
 1 2 3 2 2 3      1 2 2 1 3

# INTRODUCTION.

Second Mode.

Third Mode.

The first mode of Triple time has three minims in each bar, each minim sounded in a second of time; the two first to be sung with the hand down, and the last with it up.

The second mode three crotchets in a bar; the time measured as in the first mode, but one-fourth faster.

The third mode has three quavers in a bar; the time measured with the hand as before, but performed one-fourth faster than the second mode.

Compound time has two marks or modes, as follows:—

First Mode.

*Midd. Coll.*

Second Mode.

The first mode contains six crotchets in a bar; three sung with the hand down, three with it up, in the time of two seconds.

The second mode has six quavers in a bar; divided and sung in the same manner as crotchets in the above mode, but performed one-fourth faster.

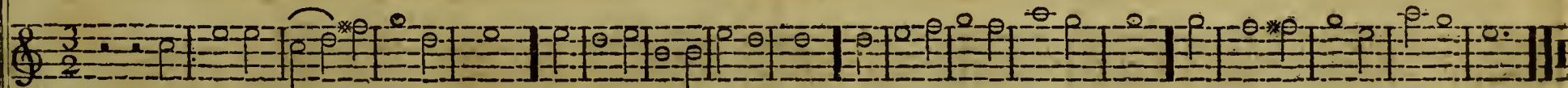
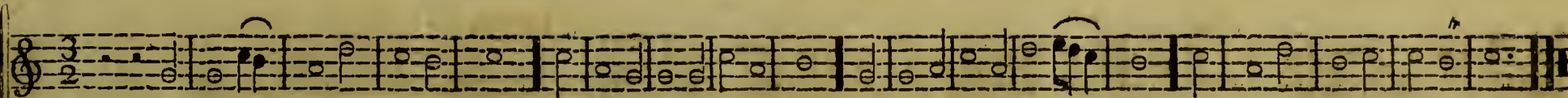
The foregoing modes are all in present use. They are given as general principles, by which the learner is guided. The mathematical difference between each mode is omitted. The performing of music slower or faster, in the different modes, is left to directive terms, in general use, and to the judgment of the performer.

## KEYS in Music.

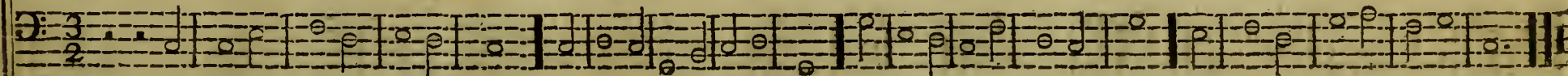
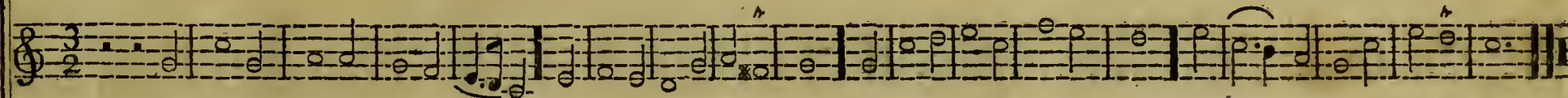
The two natural keys in music are A minor and C major; the first having the lesser third, sixth, and seventh, above its key note; the second having the greater third, sixth, and seventh, above its key note, being half a tone sharper in its first, third, &c.

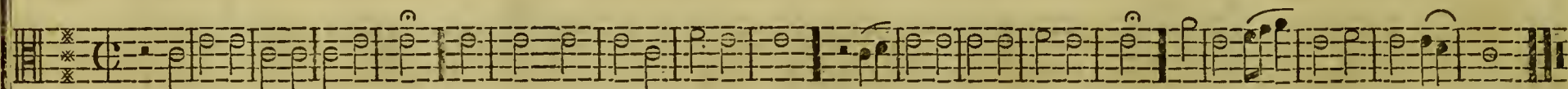
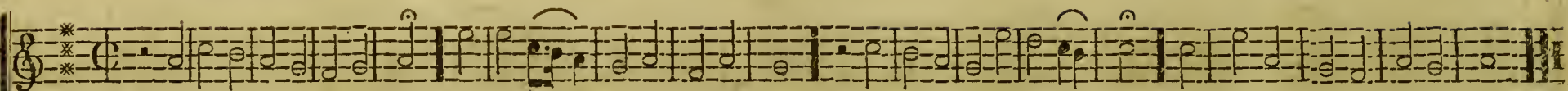




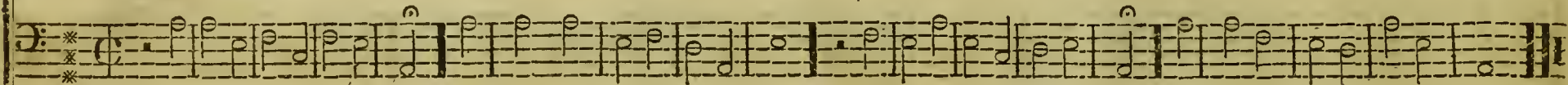
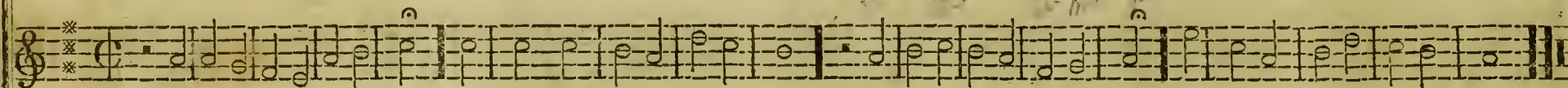


AIR. My God, accept my early vows, Like morning incense in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.





AIR. Before Jehovah's awful throne, Ye nations, bow with sacred joy; Know that the Lord is God alone; He can create, and he destroy.





Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

AIR. Behold, the morning sun Begins his glorious way! His beams through all the nations run, And life and light convey.

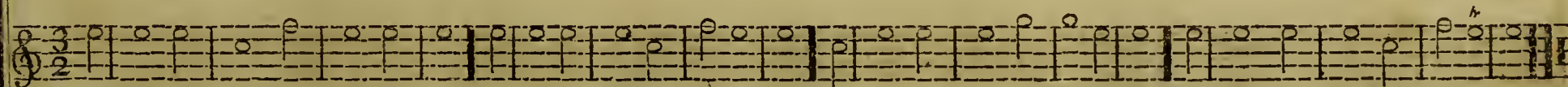
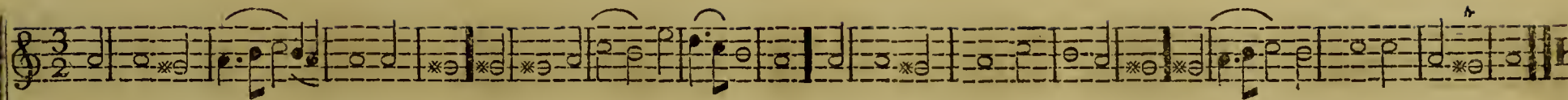
Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Both staves contain a melody of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

Musical notation for the first system of the hymn, consisting of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music consists of 12 measures, ending with a double bar line and repeat dots.

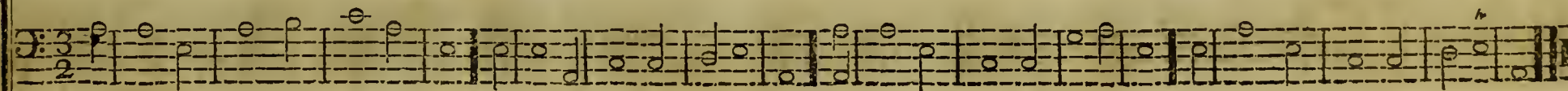
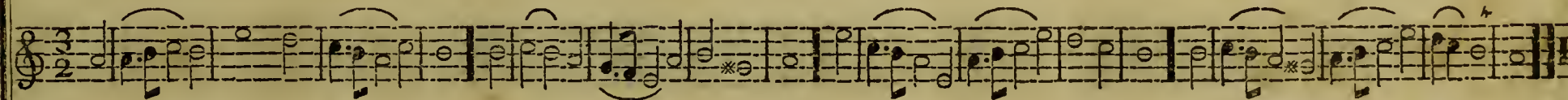
AIR. All glory be to God on high, And to the earth be peace; Good will henceforth, from heav'n to men, Begin, and never cease.

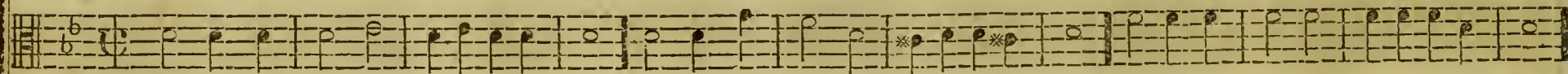
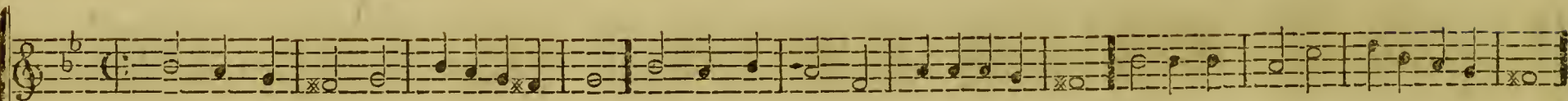
Musical notation for the second system of the hymn, consisting of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The melody continues in the treble staff, and the bass staff provides accompaniment. The music consists of 12 measures, ending with a double bar line and repeat dots.



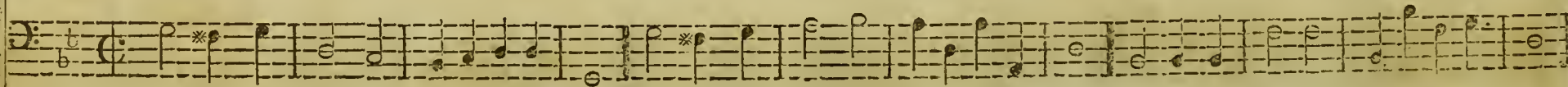
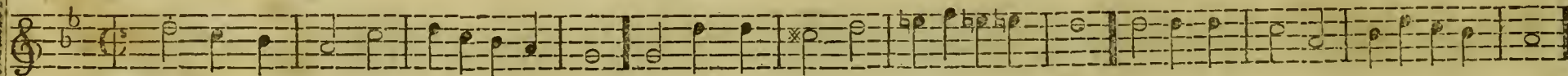


Man has a soul of vast desires; He burns within with restless fires; Toss'd to and fro, his passions fly From van-i-ty to vanity.  
AIR.

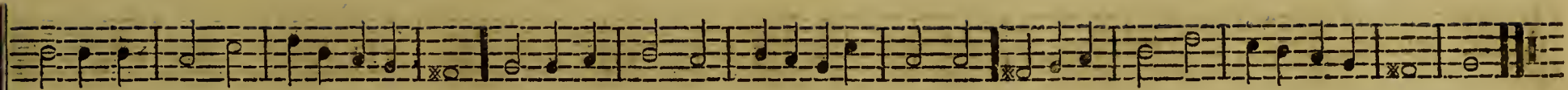




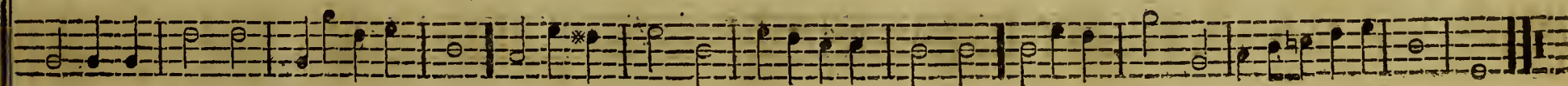
AIR. The God of Glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sovereign orders spread,



LANDAFF continued.



Through distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye faints, with cheerful voices.



*Midd. Coll.*

C

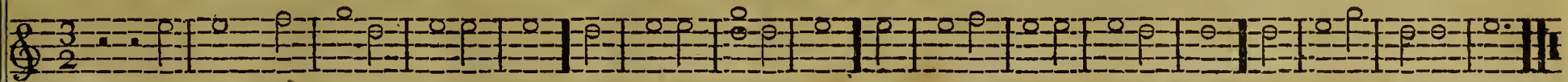
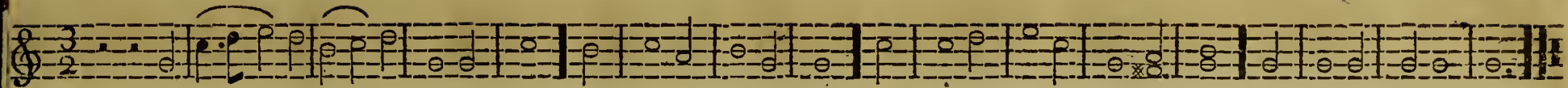


The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a 3/4 time signature, and two flats (F and C). The melody starts with a quarter rest, followed by a quarter note F, a quarter note C, and a quarter note G. The second staff is in treble clef with a 3/4 time signature, also starting with two flats. It begins with a quarter rest, followed by a quarter note F, a quarter note C, and a quarter note G. The music continues with various note values and rests, ending with a double bar line.

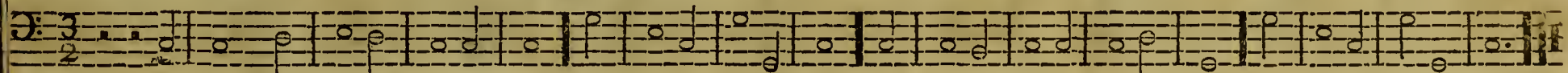
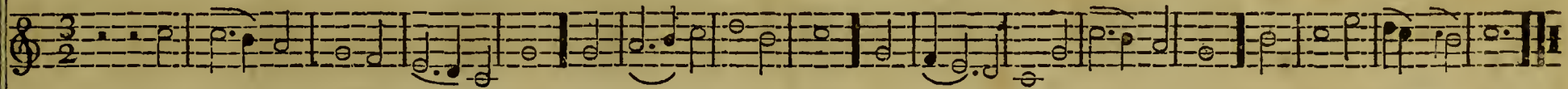
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this re - viving breast, And these re - joicing eyes.

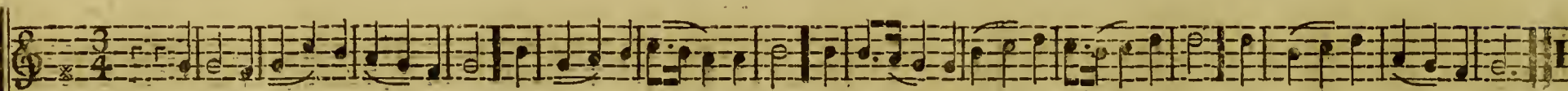
AIR.

The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. It begins with a treble clef, a 3/4 time signature, and two flats (F and C). The melody starts with a quarter rest, followed by a quarter note F, a quarter note C, and a quarter note G. The second staff is in bass clef with a 3/4 time signature, also starting with two flats. It begins with a quarter rest, followed by a quarter note F, a quarter note C, and a quarter note G. The music continues with various note values and rests, ending with a double bar line.



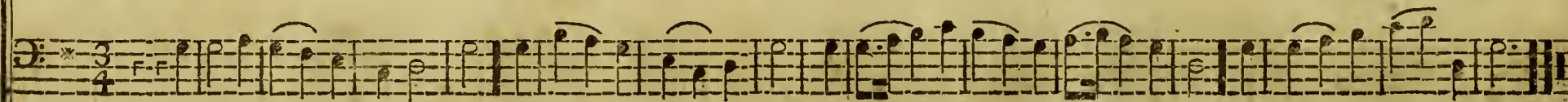
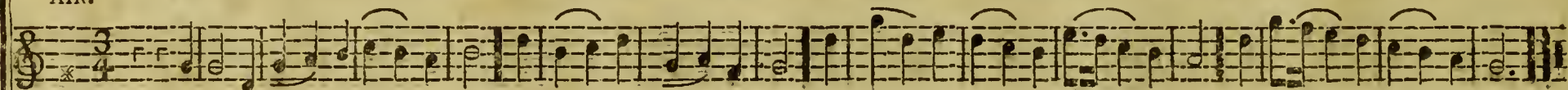
AIR. Long as I live I'll blefs thy name, My King, my God of love; My work and joy shall be the fame, In the bright world above.



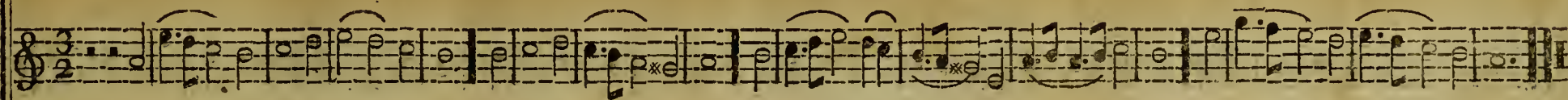
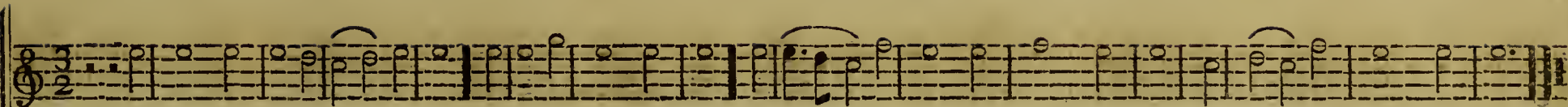


AIR.

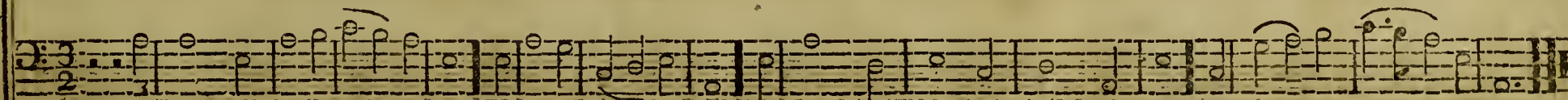
Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.

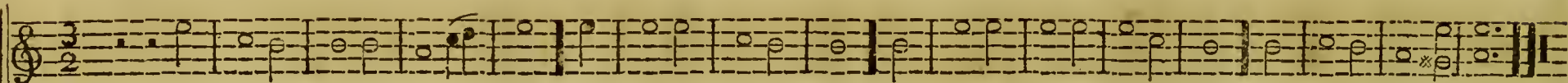




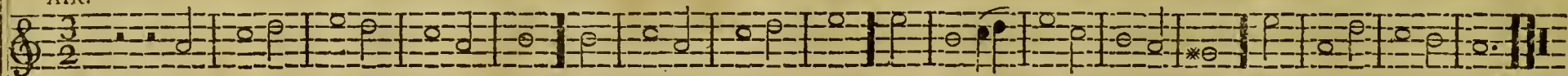


Lord, thou wilt hear me when I pray ; I am for - ev - er thine, I fear before thee all the day, Nor would I dare to fin.

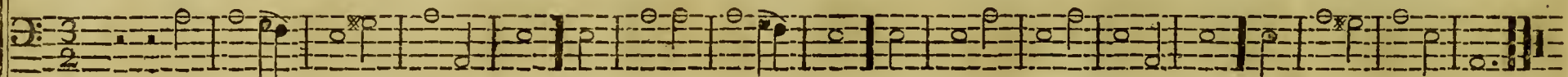




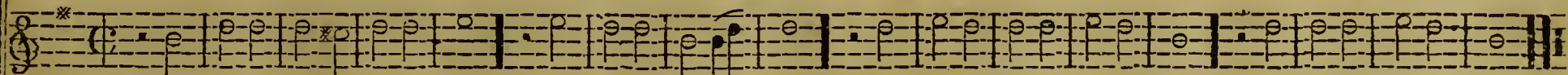
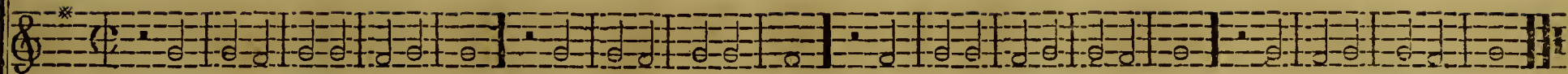
AIR.



With rev'ence let the faints appear,    And bow before the Lord ; His high commands with rev'ence hear, And tremble at his word.

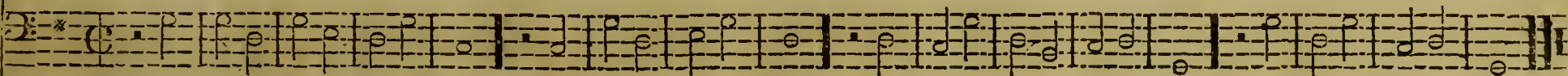
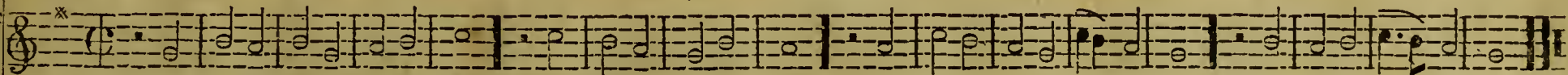


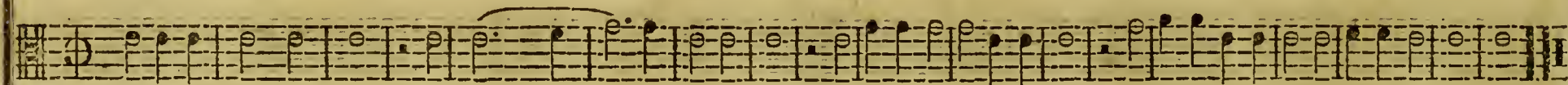
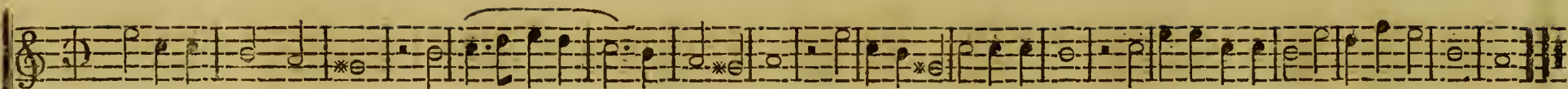




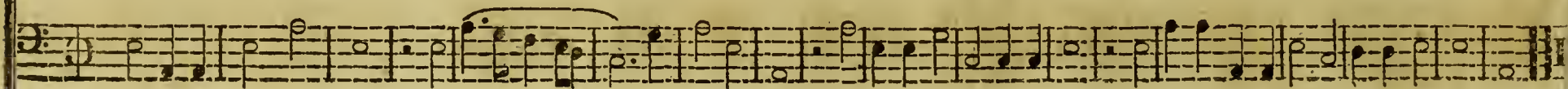
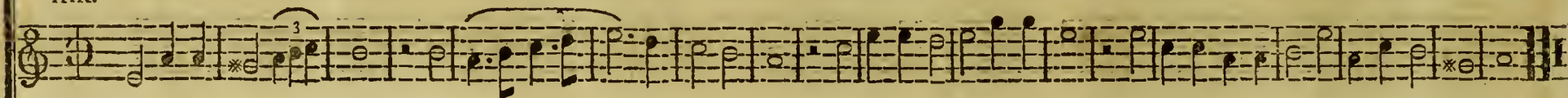
Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

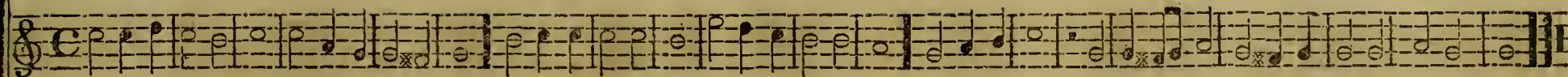
AIR.



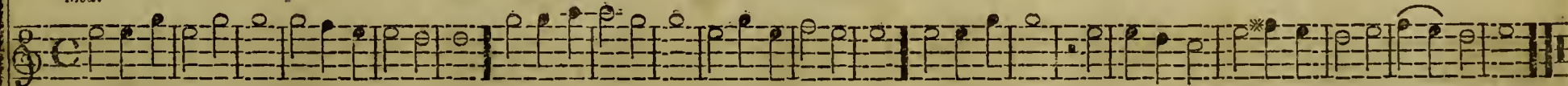


AIR. I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still triumph in my shame, Still triumph in my shame.



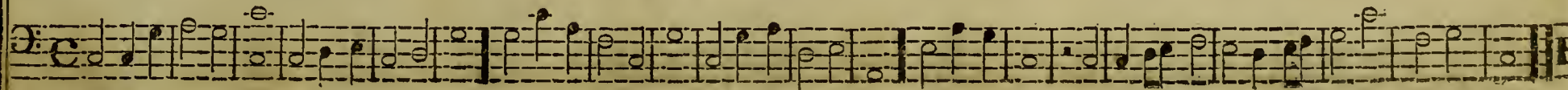
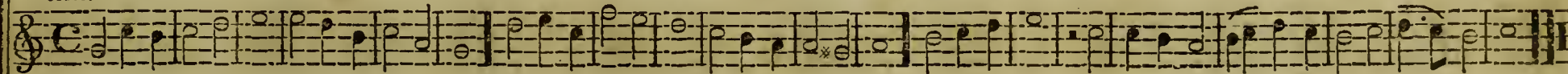


*Mod.*



Give thanks to God most high, The universal Lord, The sovereign King of kings; And be his name ador'd. His pow'r and grace Are still the same; And let his name Have endless praise.

AIR.



*Midd. Coll.*

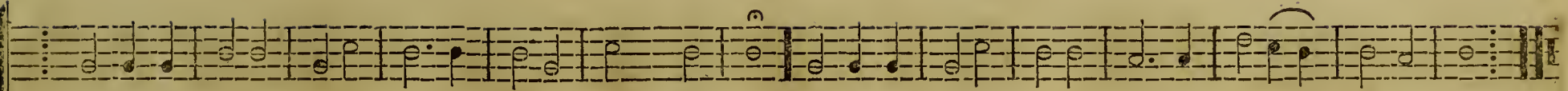
D



The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Sincè Heav'n affords me aid.

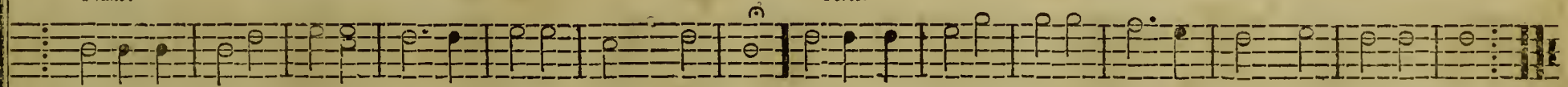
AIR.

RINETON continued.

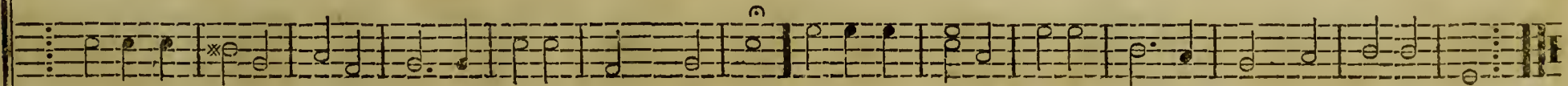
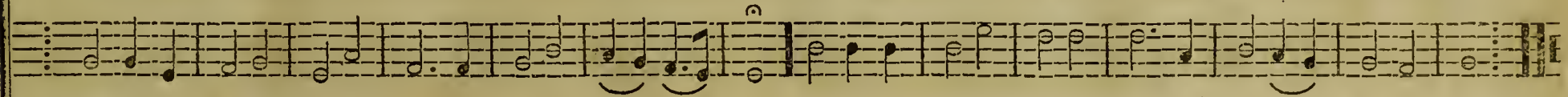


*Piano.*

*Forle.*



'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.

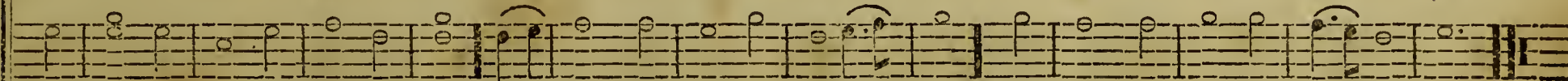
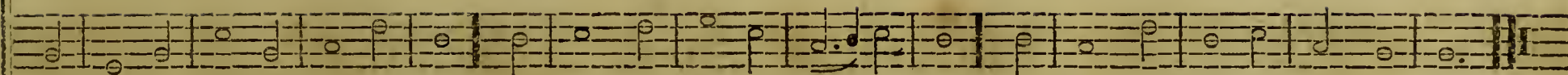


I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs;

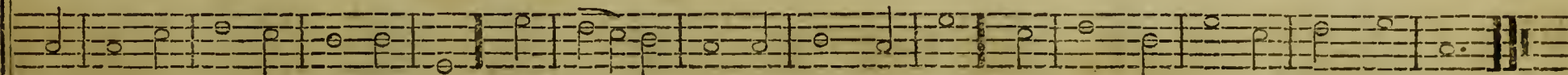
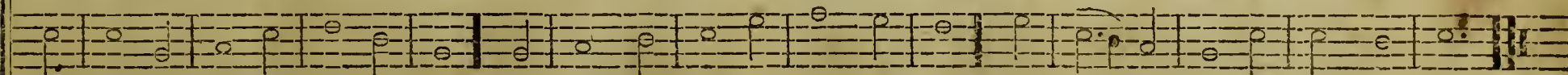
AIR.

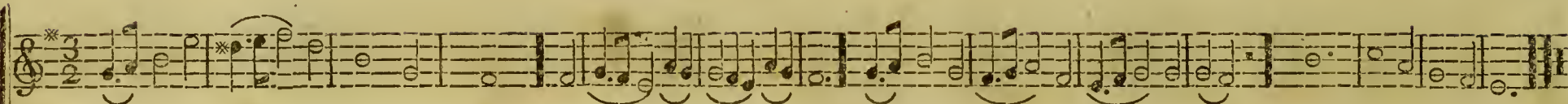


ST. HELEN'S continued.



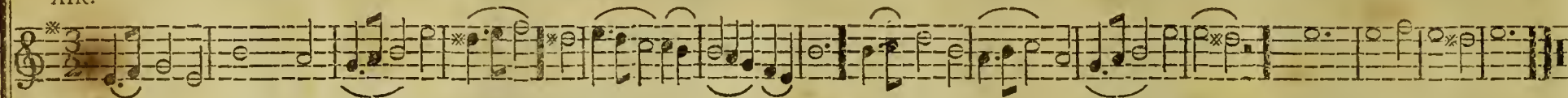
My days of praise shall ne'er be past, While life, and thought, and being last; Or im - mor - tal - i - - ty endures.



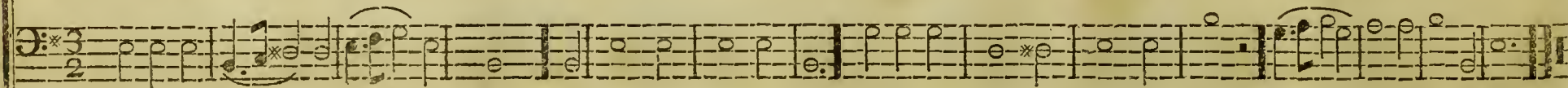


*Plaintive.*

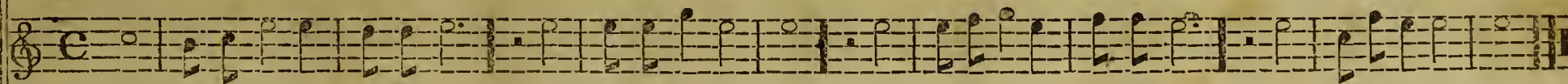
AIR.



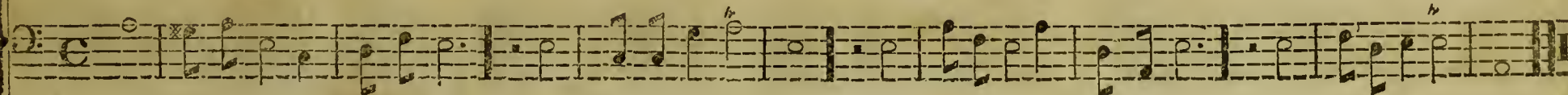
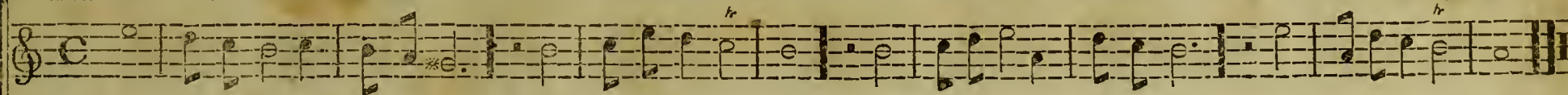
Now let our drooping hearts revive, And all our tears be dry ; Why should these eyes be drown'd in grief, Which view a Saviour nigh.





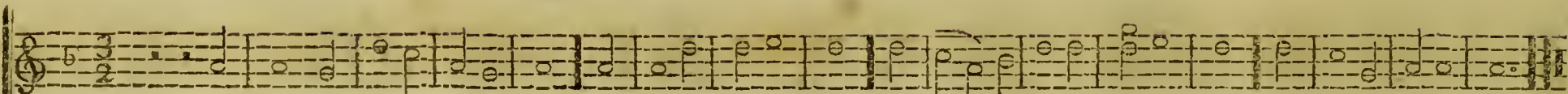


AIR. Hark ! from the tombs, a doleful sound ; Mine ears attend the cry— Ye living men, come, view the ground Where you must shortly lie.



WANTAGE. C. M.

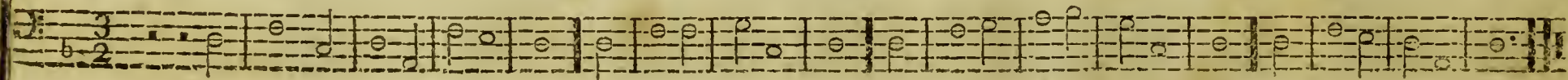
A. WILLIAMS'S COLL.



AIR.



My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.



The first system of music consists of two staves. The upper staff is a vocal line in treble clef, featuring a melody with various note values and rests. The lower staff is an accompaniment line in bass clef, with chords and single notes. Both staves are marked with a double asterisk (\*\*) at the beginning.

AIR. High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed.

The second system of music also consists of two staves. The upper staff is a vocal line in treble clef, continuing the melody from the first system. The lower staff is an accompaniment line in bass clef. The lower staff includes the text "Midd. Coll." and "E" below it.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The music begins with a treble clef and a key signature signature (F#) on the first staff, and a bass clef and key signature signature (F#) on the second staff. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

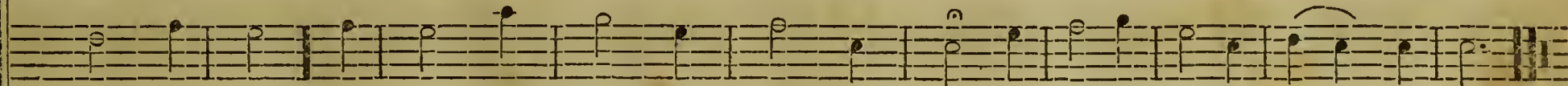
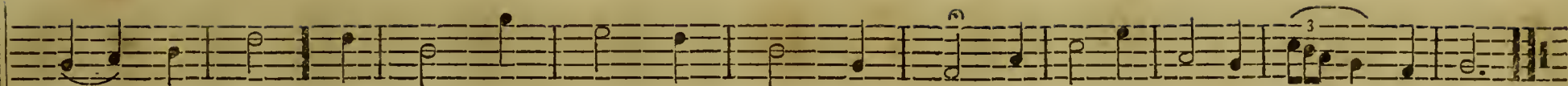
AIR. Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow,

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and have a key signature of one sharp (F#). The melody in the treble staff continues with eighth and sixteenth notes, and the bass staff continues with quarter notes. The system concludes with a double bar line.

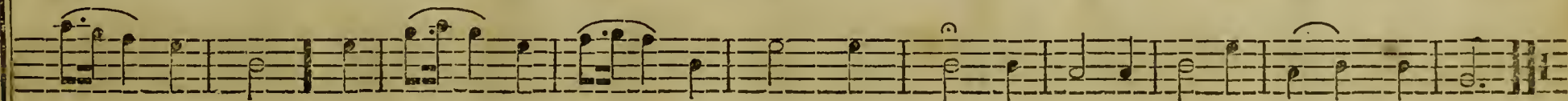


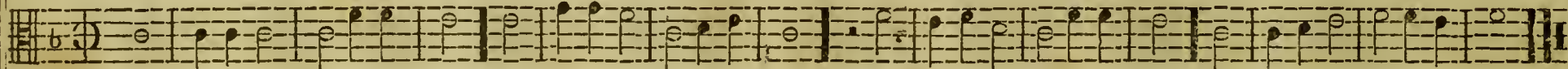
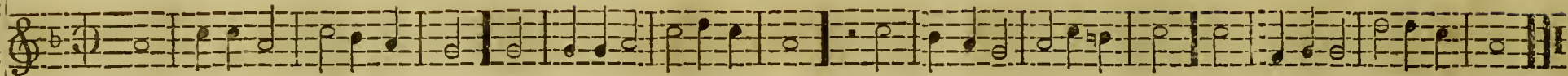
CASTLE STREET continued.

35



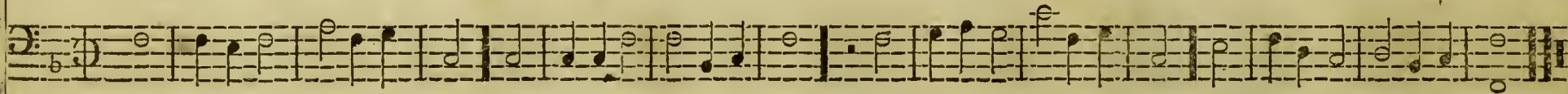
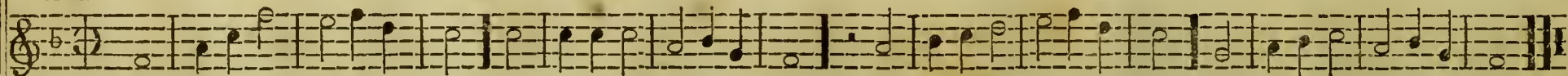
guilt, and shame, Thou ever gracious, ever just, Thou ever gracious, ever just.

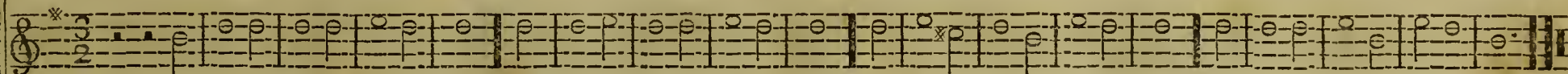
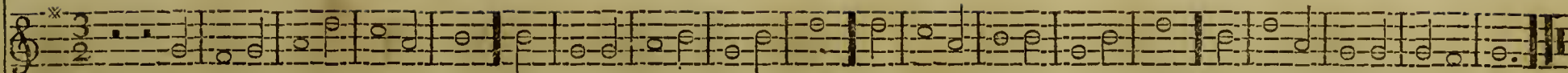




Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

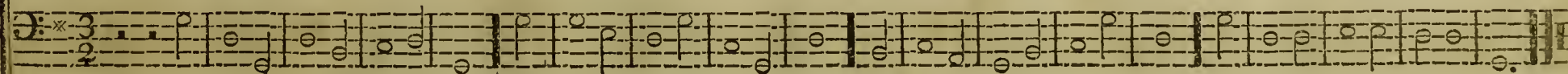
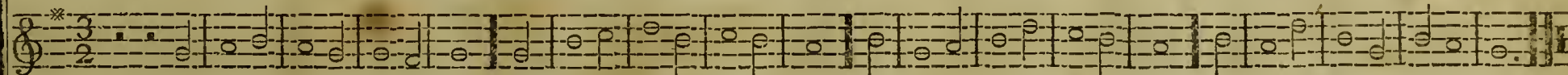
AIR.



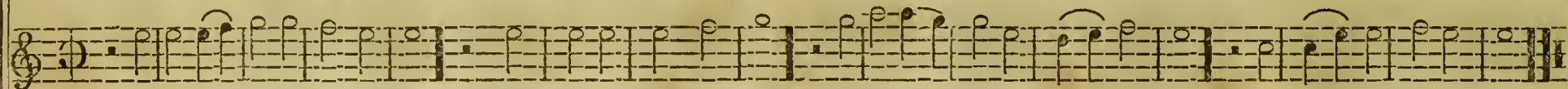
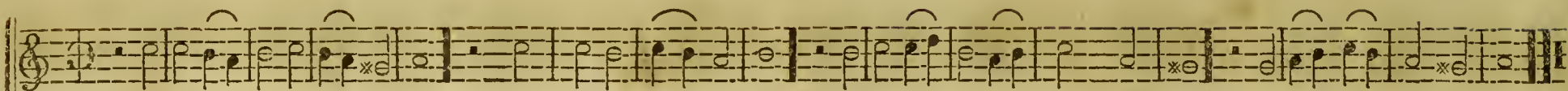


Life is the time to serve the Lord, The time t'insure the great reward ; And while the lamp holds out to burn, The vilest sinner may return.

AIR.







AIR. Lord, in the morning thou shalt hear My voice af - cend - ing high : To thee will I direct my prayer, To thee lift up mine eye .

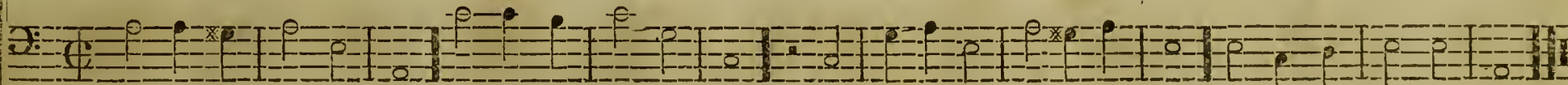


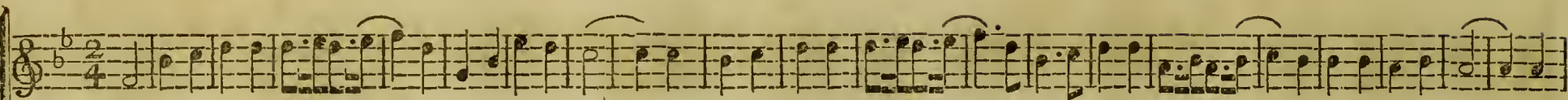
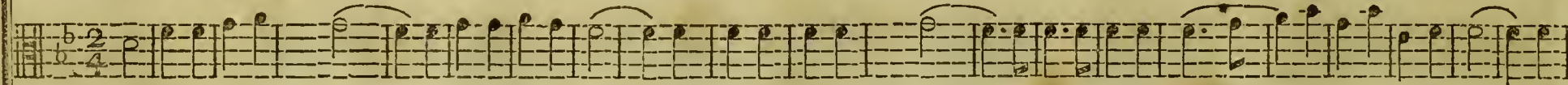




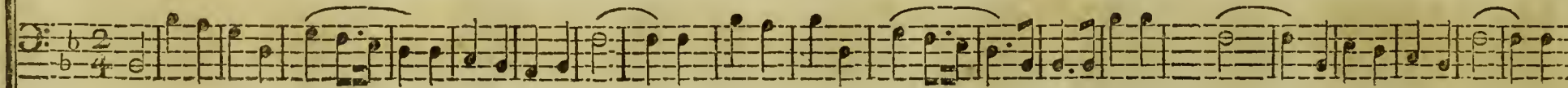
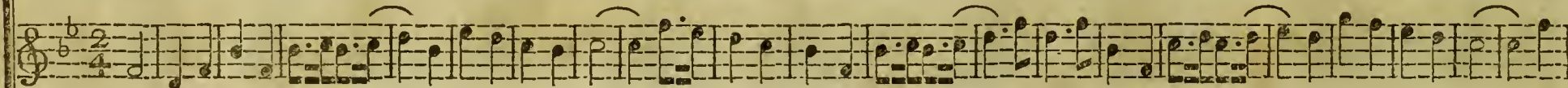
The Lord my shepherd is, I shall be well supply'd: Since he is mine, and I am his, What can I want beside?

AIR.

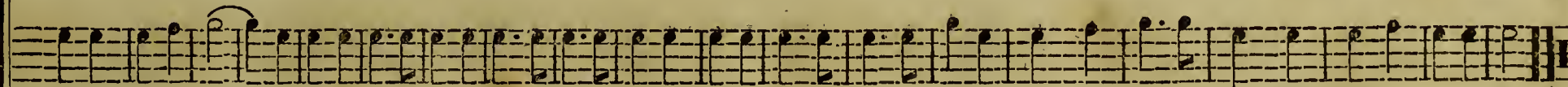
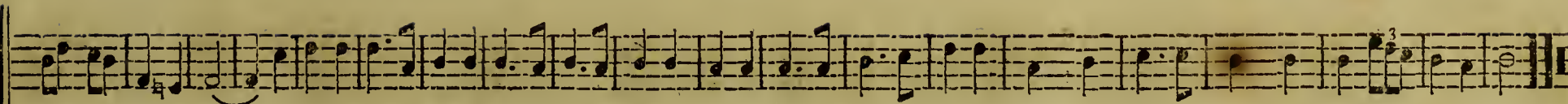


*Slow.*

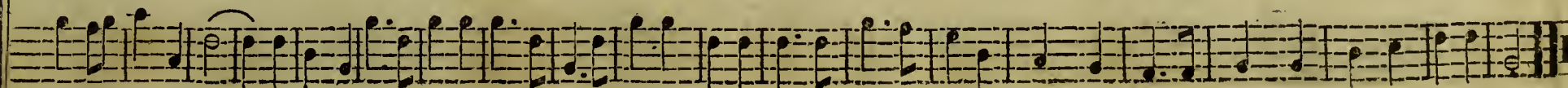
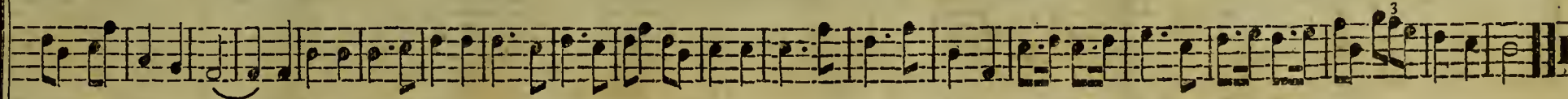
AIR. Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His praise your songs employ, Above the starry frame, A-



PORTSMOUTH continued.



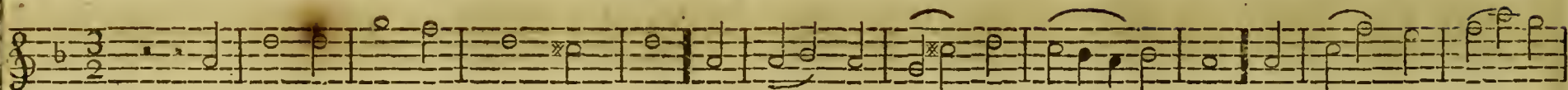
bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.



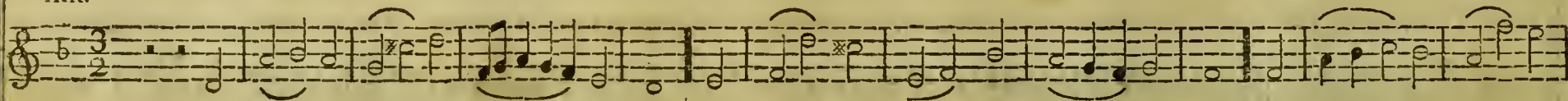
*Midd. Coll.*

F

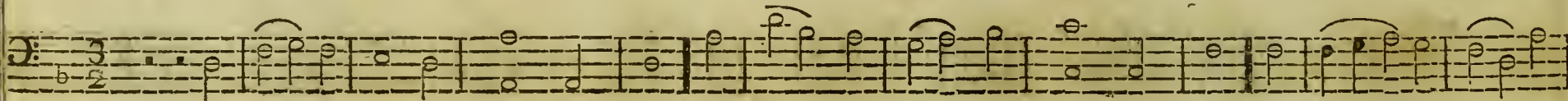




AIR.



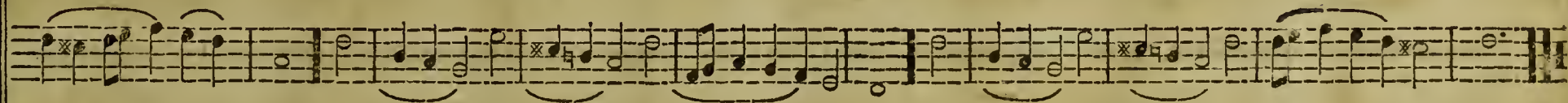
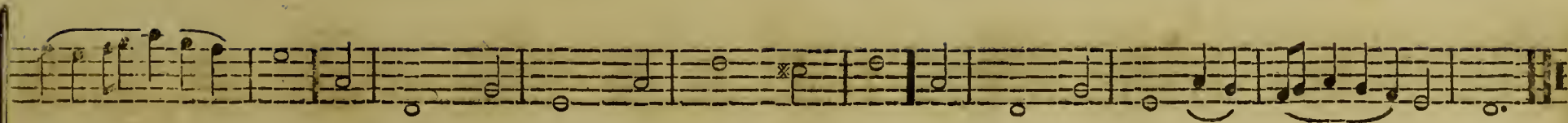
Go, worship at Im - - man - - uel's feet, See in his face what wonders meet! Earth is too narrow



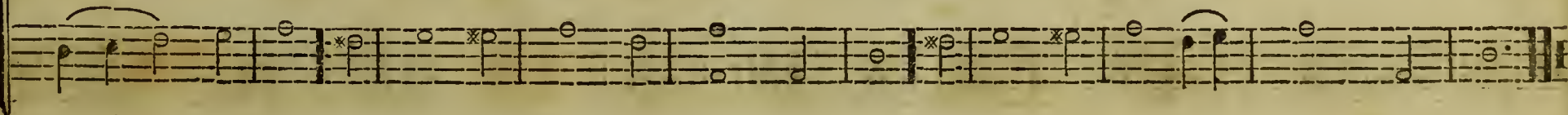


VIRGINIA continued.

43



to exprefs His worth, his glo - - ry, or his grace, His worth, his glo - - ry, or his grace.



From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung Through every land, by every tongue.

AIR.

The first two staves of musical notation are in treble clef with a common time signature. The first staff begins with a double bar line, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end. The second staff continues the melody with similar note values and a repeat sign at the end.

How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to-day;" Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

AIR.

The third and fourth staves of musical notation are in treble and bass clefs respectively, with a common time signature. The third staff begins with a double bar line, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end. The fourth staff continues the melody with similar note values and a repeat sign at the end.



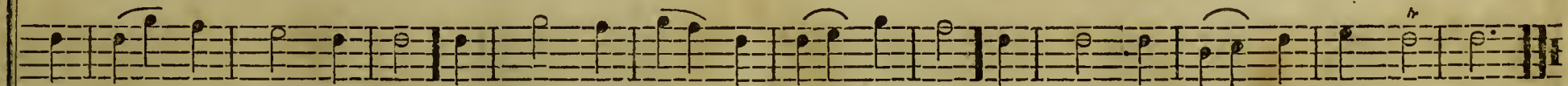
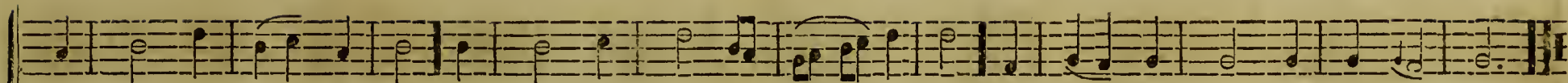




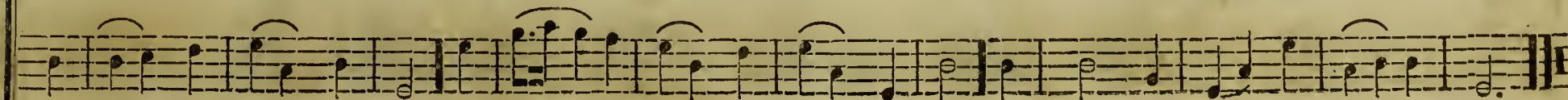
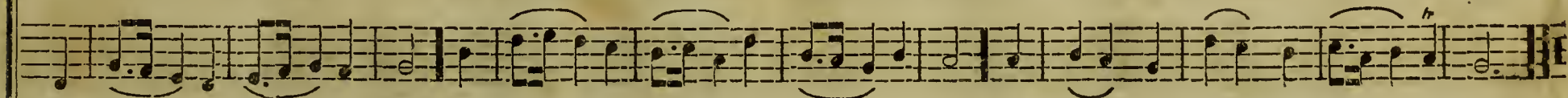




WESTON FAVEL continued.



But all their joys are one, Ten thousand thousand are their tongues, But all, but all their joys are one



*Midd. Coll.*

G



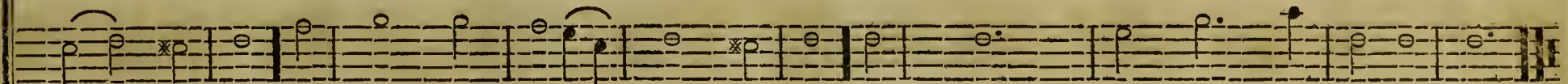
AIR. Join all the glorious names Of wisdom, love, and pow'r, That ever mortals knew, That angels

The musical score consists of four staves. The first and third staves are in treble clef, and the second and fourth staves are in bass clef. The time signature is 3/2. The music is written in a simple, hymn-like style with various note values and rests. There are asterisks in the first measure of each staff. The lyrics are placed between the second and third staves.

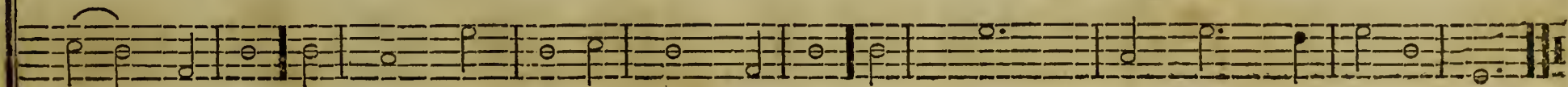
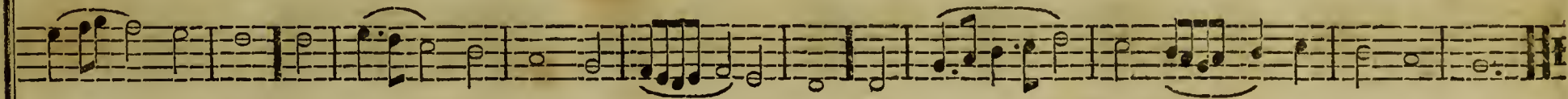


EAGLE STREET continued.

51



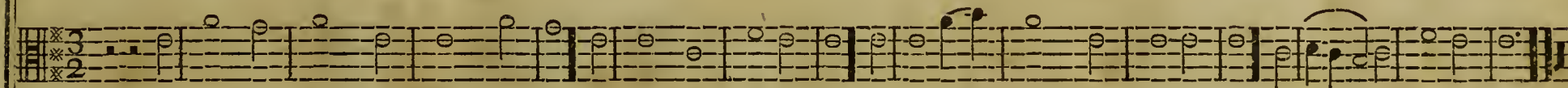
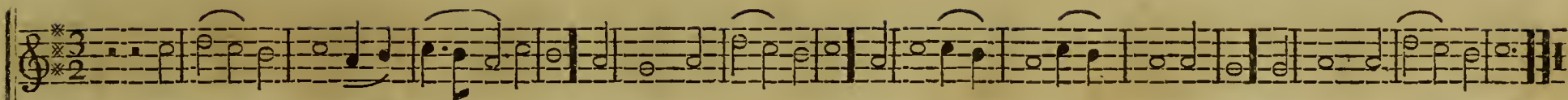
ever bore : All are too mean To speak his worth, Too mean to fet my Saviour forth.



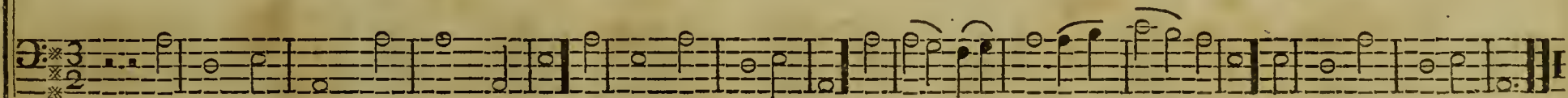
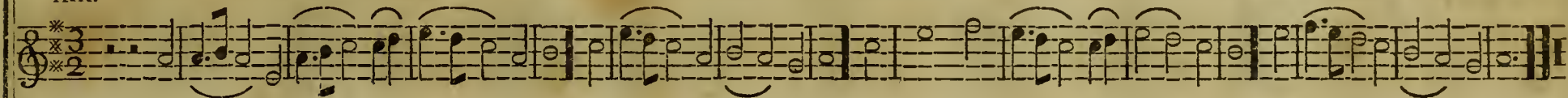
Musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. Both staves contain musical notation with notes, rests, and phrasing slurs.

AIR. Let children hear the mighty deeds Which God perform'd of old; Which in our younger years we saw, And which our fathers told.

Musical notation for the second system, consisting of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. Both staves contain musical notation with notes, rests, and phrasing slurs.



AIR. To our al - migh - ty Maker, God, New honours be address'd ; His great sal - va - tion shines abroad, And makes the nations blest.

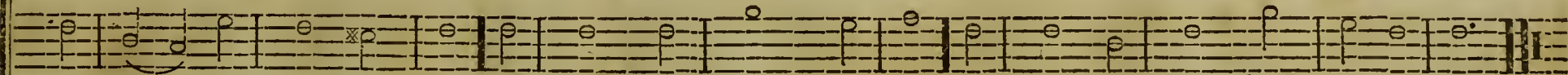
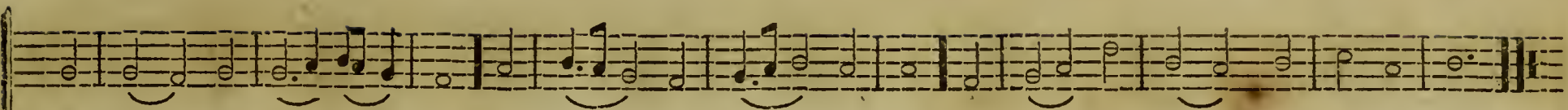




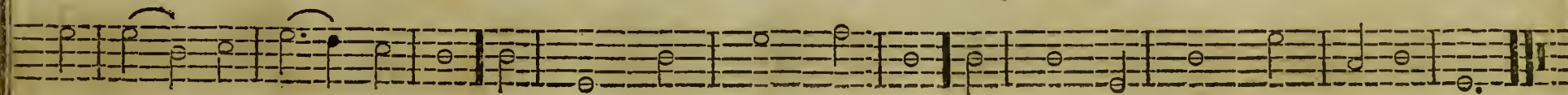
AIR.

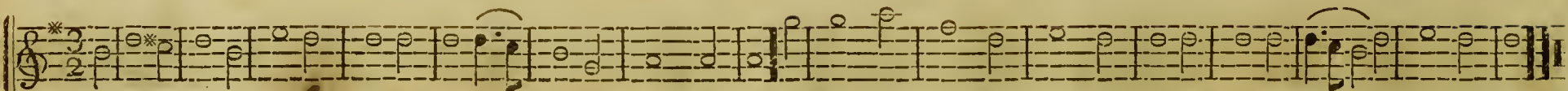
How pleasant 'tis to see Kindred and friends agree; Each in their proper station move,

ST. GILES's continued.

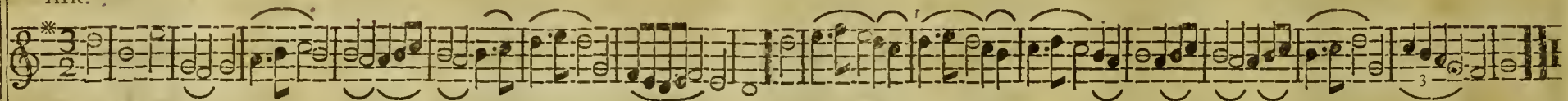


And each ful - - fil their part, With sym - pa - - thif - - ing heart, In all the cares of life and love.

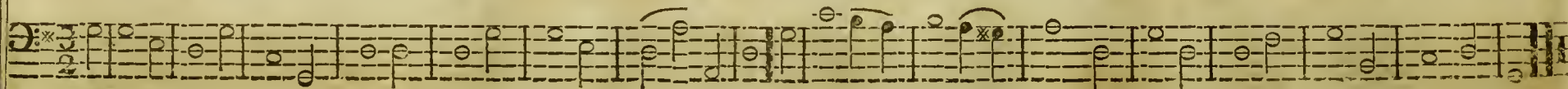




AIR.

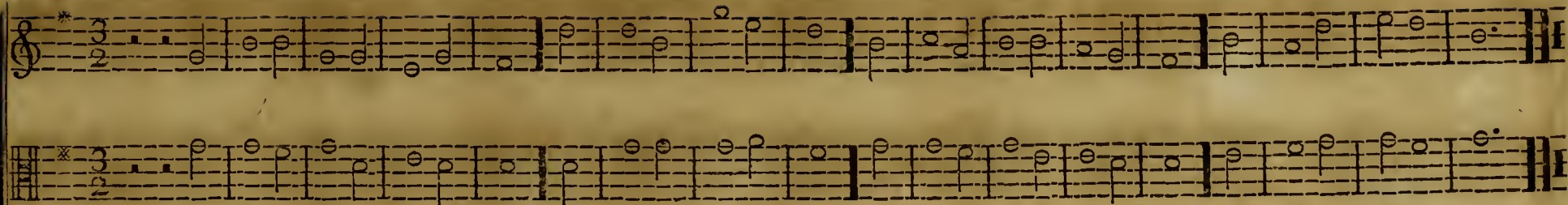


The Lord my pasture shall prepare, And feed me with a shepherd's care; } My noonday walks he shall attend, And all my midnight hours defend.  
 His presence shall my wants supply, And guard me with a watchful eye: }



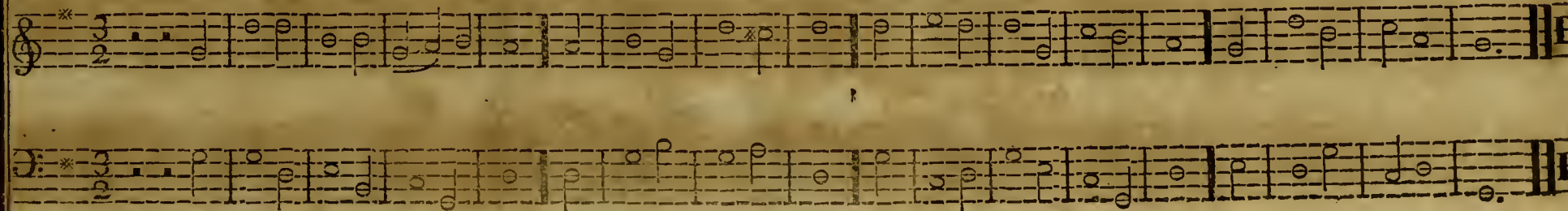


MEAR. C. M.



O 'twas a joyful sound to hear Our tribes devoutly say, Up, Israel, to the temple haste, And keep your festal day.

AIR.



*Midd. Coll.*

H

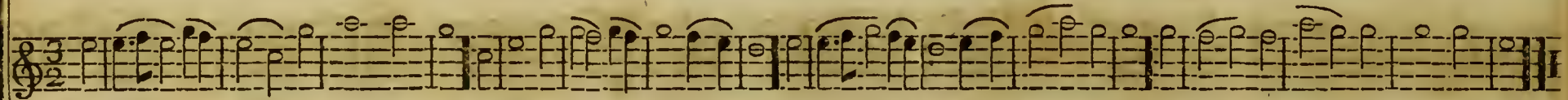
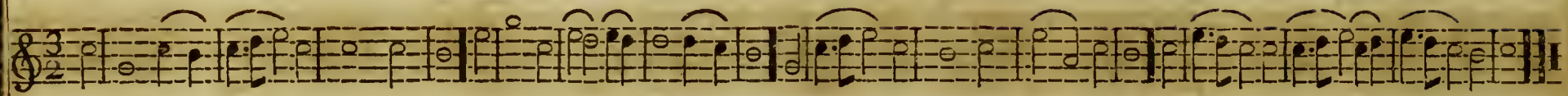
AIR.

Behold, the lofty sky Declares its Maker, God, And all his starry works on high Proclaim his pow'r abroad.

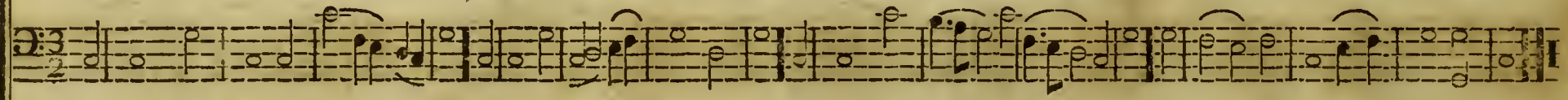
AIR. Darknefs and clouds of awful shade, His dazzling glory shroud in state ; Justice and truth his guards are made, And fix'd by his pavilion wait.

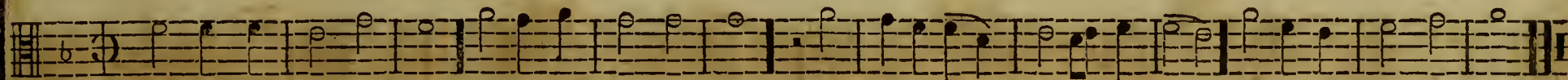


MORNING HYMN. L. M.

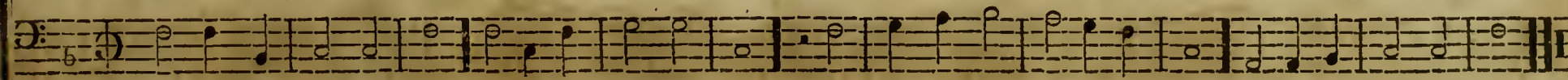
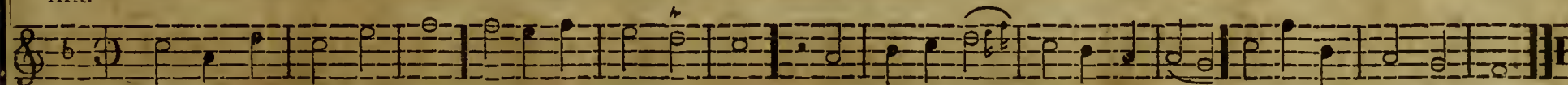


Awake, my soul; awake, mine eyes; Awake, my drowsy faculties; Awake, and see the new-born light Spring from the darksome womb of night.  
AIR.





AIR. Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful feat.



AIR.

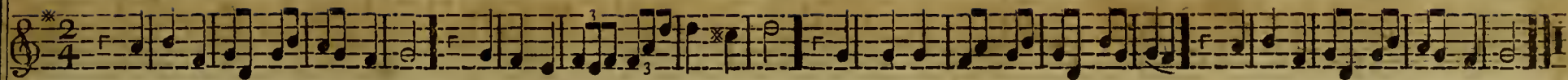
To thine Almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.



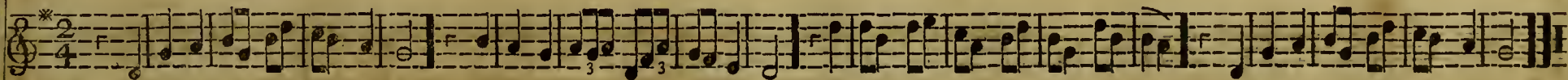
PORTUGAL. L. M.

T. THORLEY.

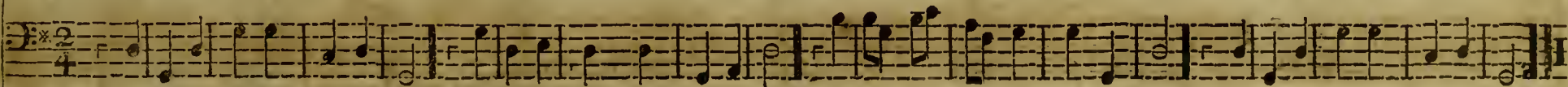
63



AIR.



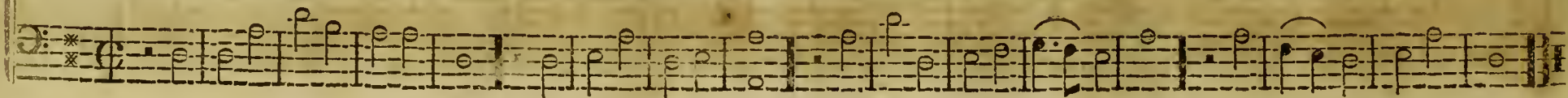
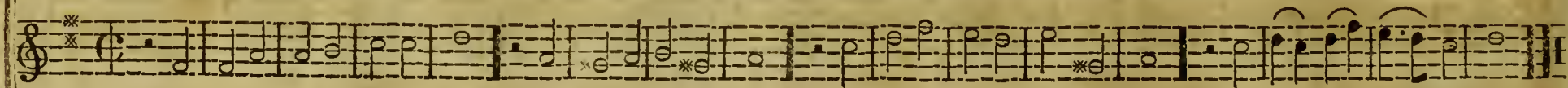
How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passions meet The glories of thy presence there.



AIR.

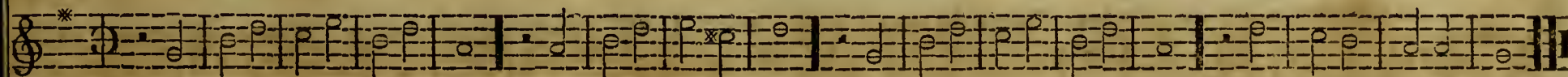


Mistaken souls ! that dream of heav'n, And make their empty boast      Of inward joys, and sins forgiv'n,      While they are slaves to lust.





AIR.

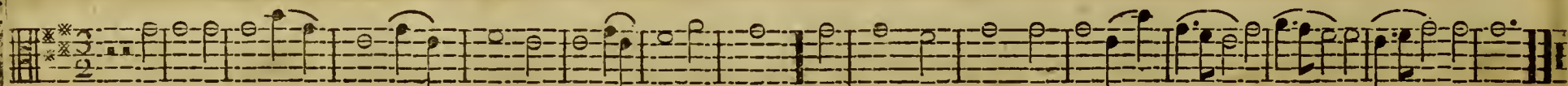
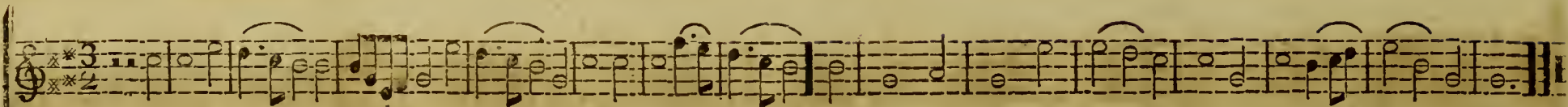


Happy the heart where graces reign,    Where love inspires the breast ;    Love is the brightest of the train,    And strengthens all the rest.

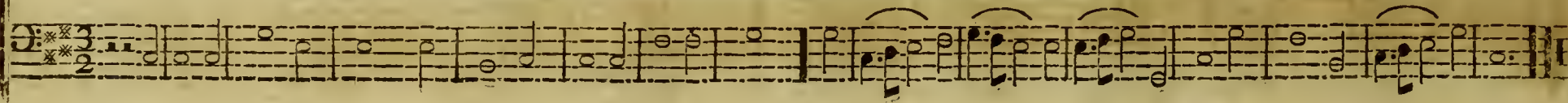
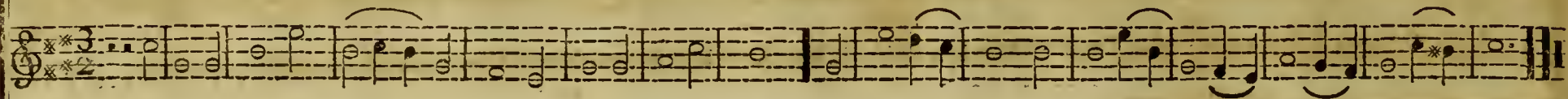
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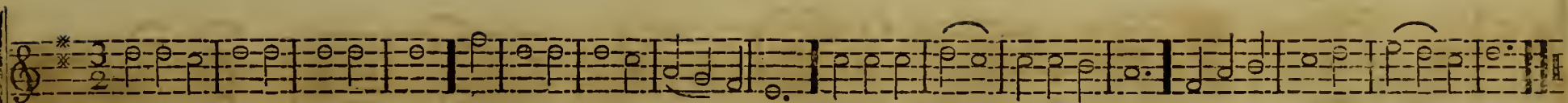
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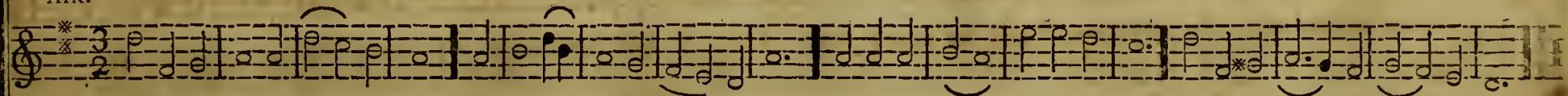


AIR. God of my life, look gent - ly down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

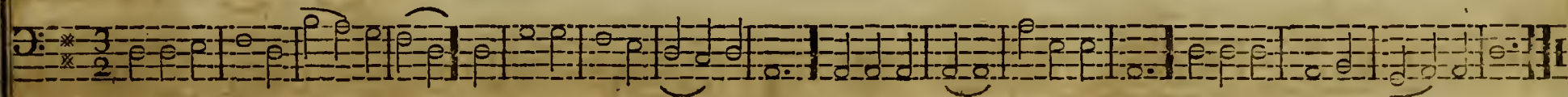


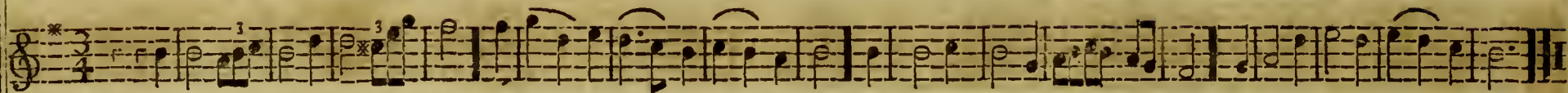


AIR.

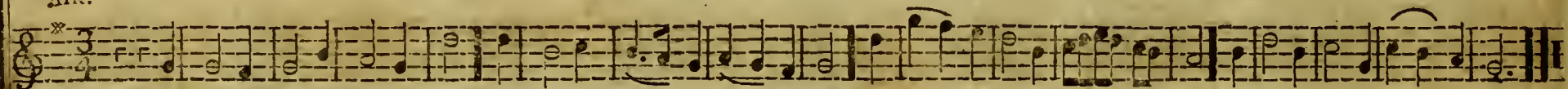


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky: Those heav'nly guards around thee wait, Like chariots that attend thy state.

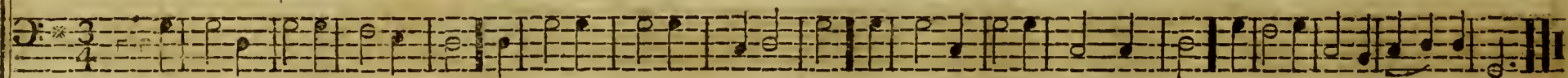




AIR.

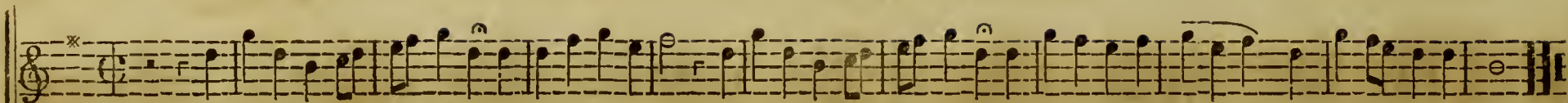


Bury'd in shadows of the night, We lie till Christ restores the light ; Wisdom descends to heal the blind, And chafes the darkness of the mind.

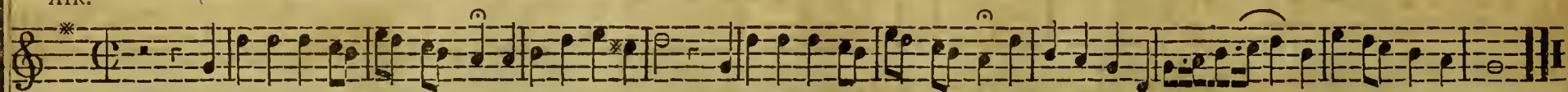




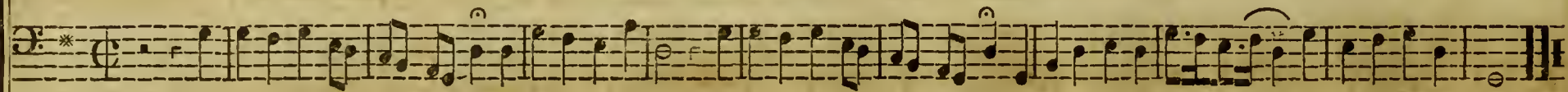


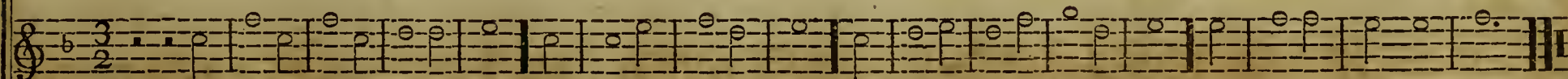
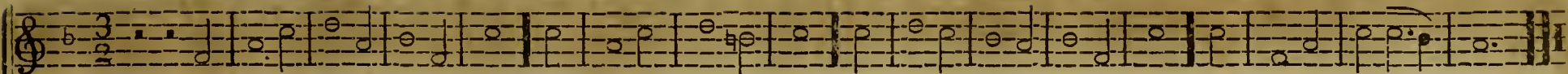


AIR.



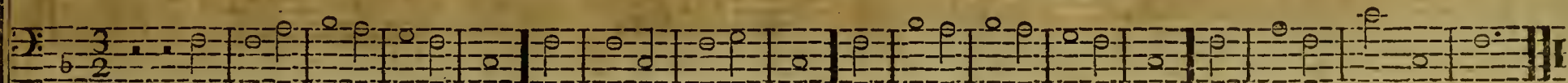
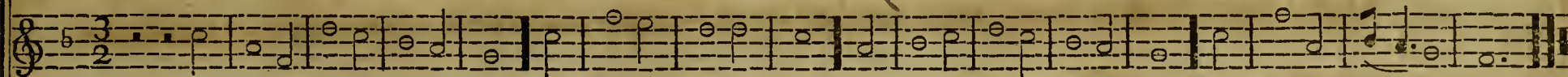
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue : His new-discover'd grace demands A new and nobler song, A new and nobler song.



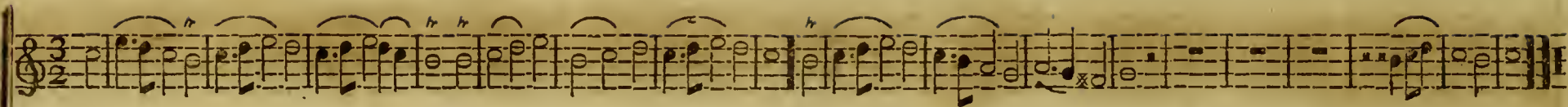


Sing to the Lord Jehovah's name, And in his strength rejoice; When his falvation is our theme, Ex . altd be our voice.

AIR.

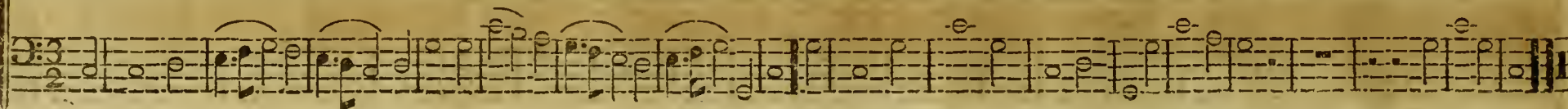
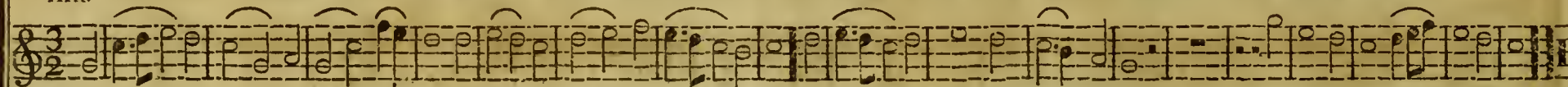




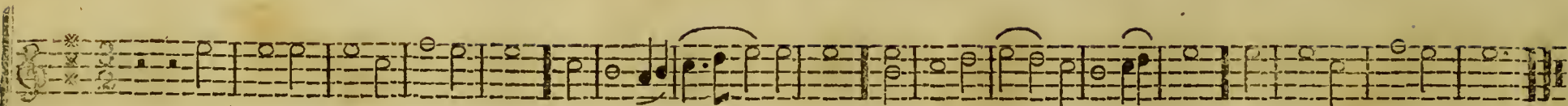


O may thy church, thy turtle dove, Mournful, yet chaste, thy pity move : To birds of prey expose her not ; Tho' poor, too dear, tho' poor, too dear to be forgot.

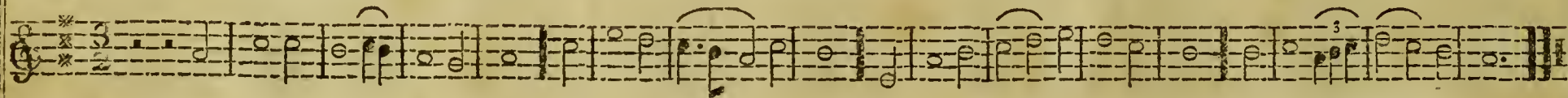
AIR.



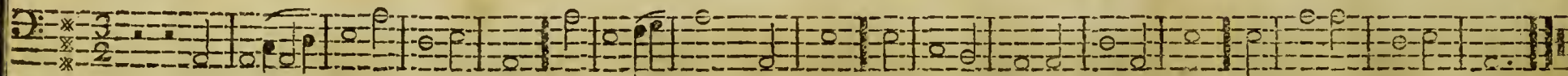




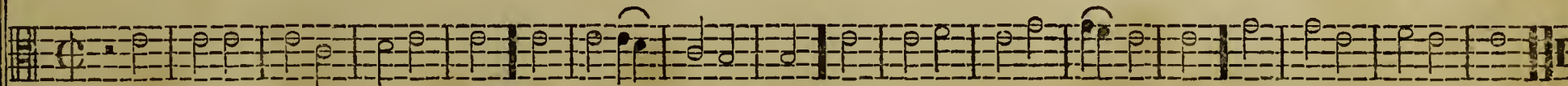
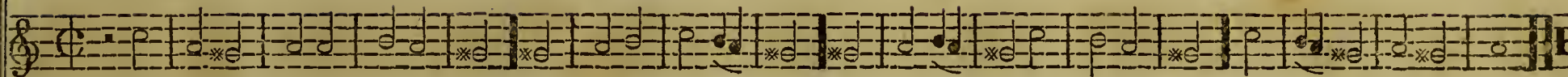
AIR.



Long as I live I'll blefs thy name, My King, my God of love; My work and joy shall be the fame In the bright world above.

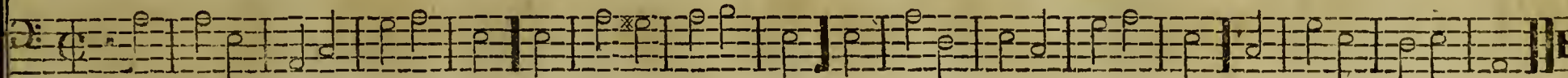
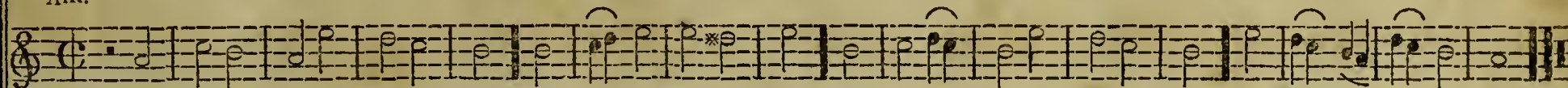


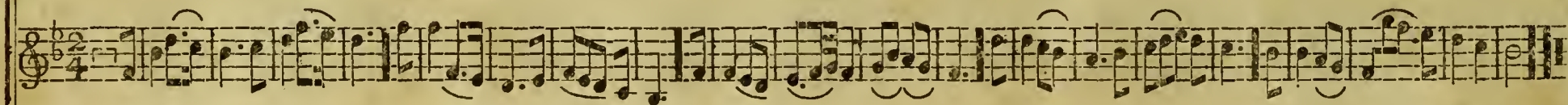
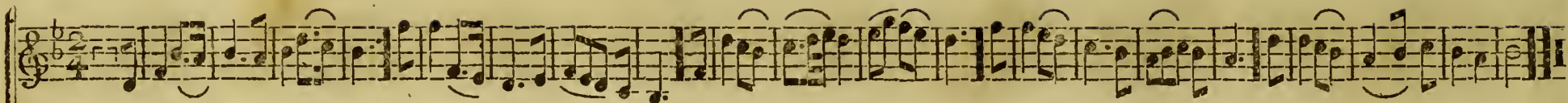




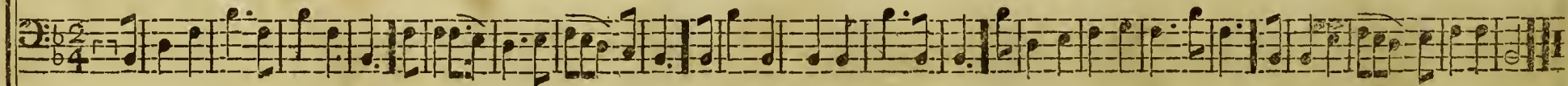
Lord, what is man, poor feeble man, Born of the earth at first! His life a shadow, light and vain, Still hastening to the dust.

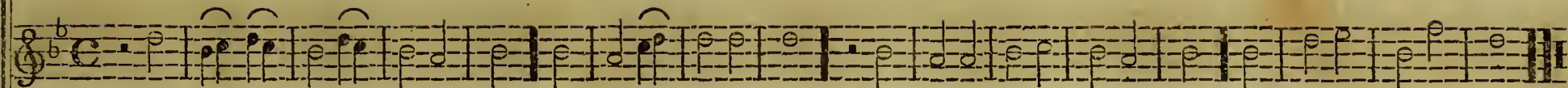
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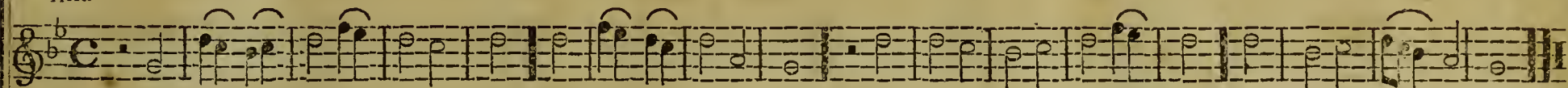


My God, how endless is thy love ! Thy gifts are ev'ry evening new ; And morning mercies, from above, Gently distil like early dew, Gently distil like early dew.





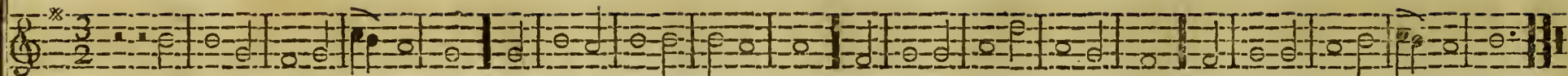
AIR.



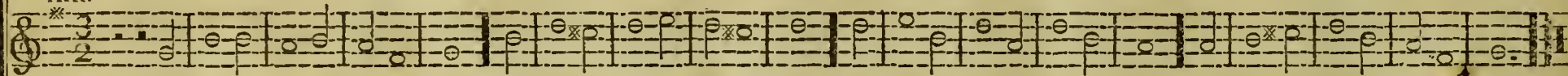
Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.



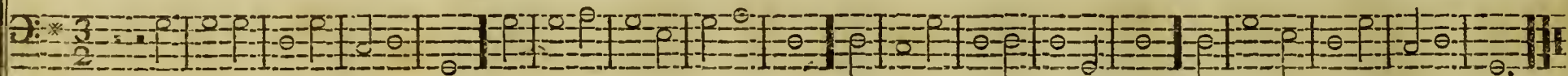




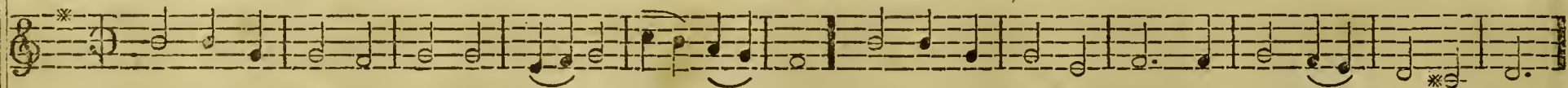
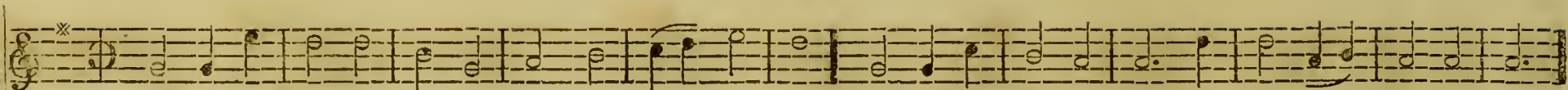
AIR.



With all my pow'rs of heart and tongue, I'll praise my Maker in my song ; Angels shall hear the notes I raise, Approve the song, and join the praise.

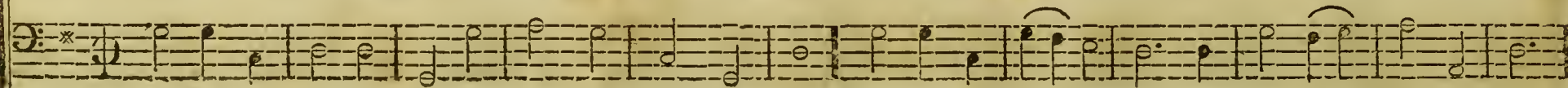
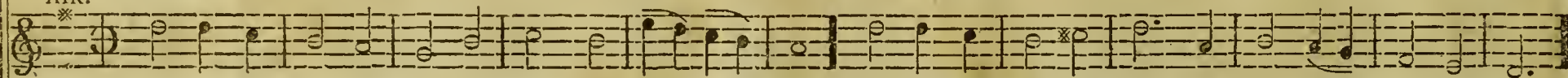






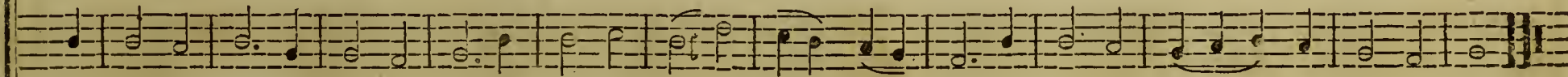
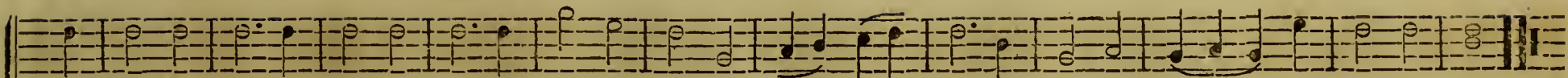
Rejoice, the Lord is King; Your God and King adore: Mortals, give thanks, and sing, And triumph ever - - more.

AIR.

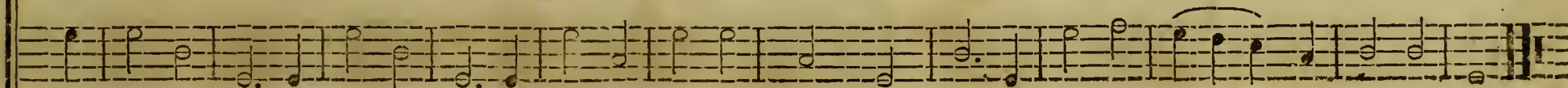
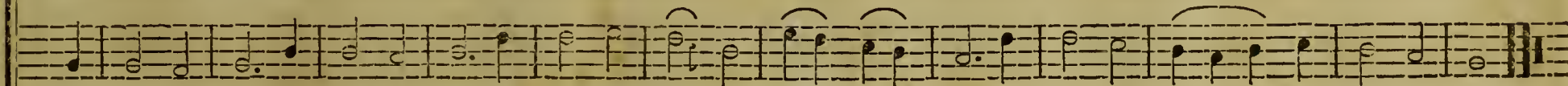




SOUTHBURY continued.

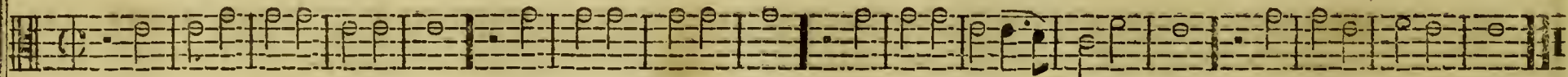
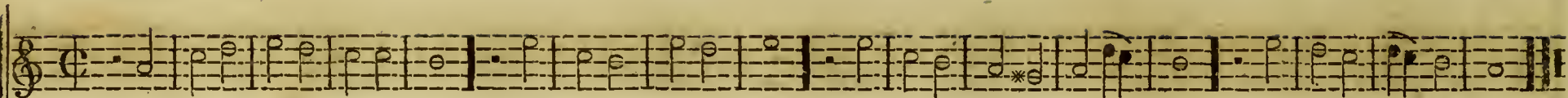


Lift up your heart, Lift up your voice, Rejoice, again I fay, rejoice, Rejoice, again I fay, rejoice.

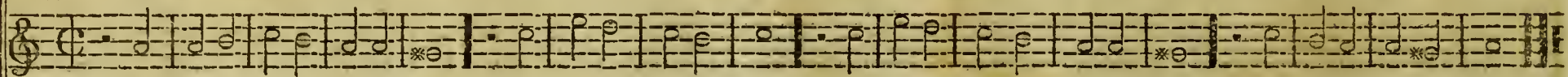


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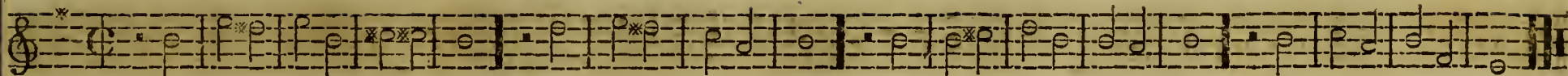
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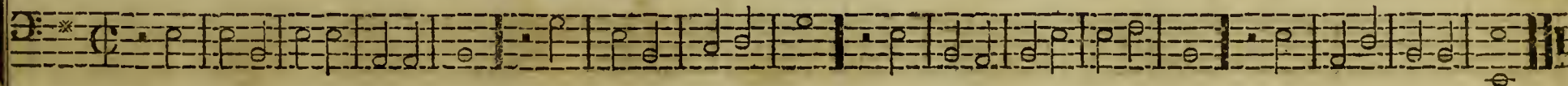
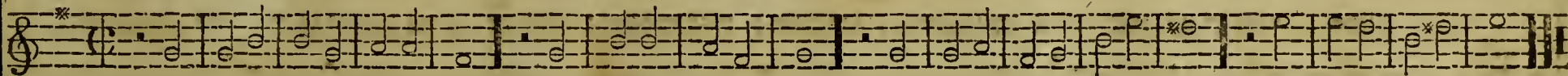
AIR. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.



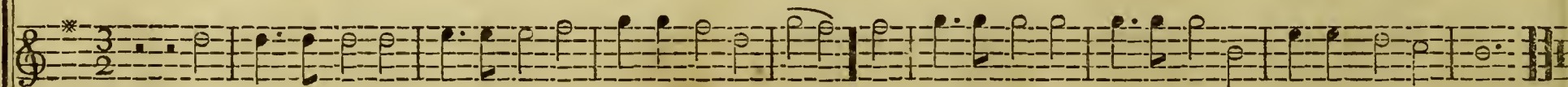
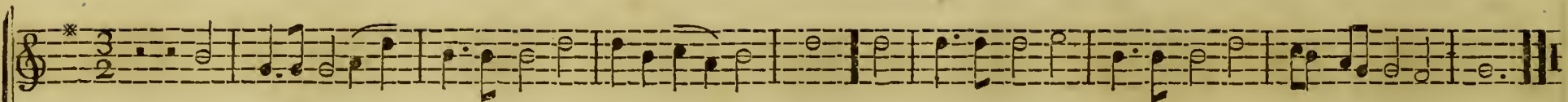
AIR.



Lord, where shall guilty souls retire, For - gotten and unknown? In hell they meet thy dreadful ire, In heav'n thy glorious throne.

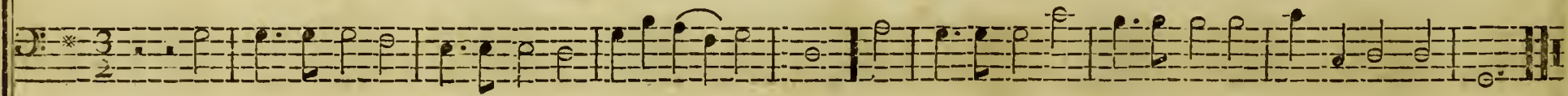
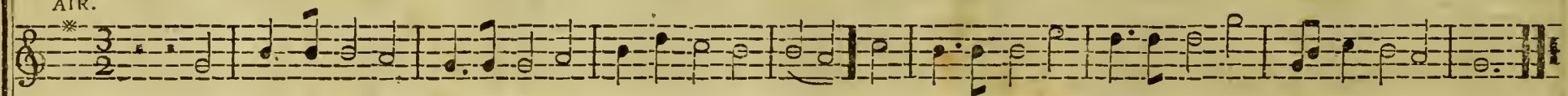


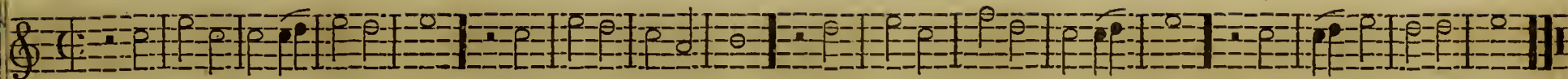




Jesus, with all thy faints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.

AIR.



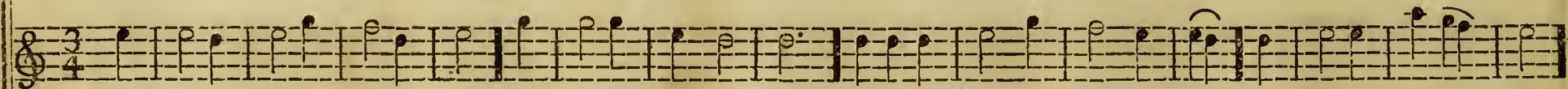
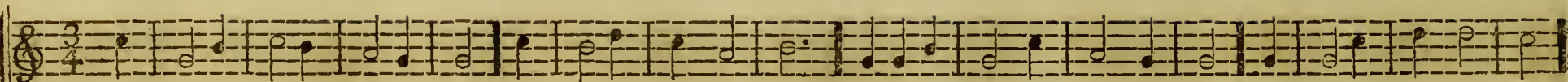


AIR.



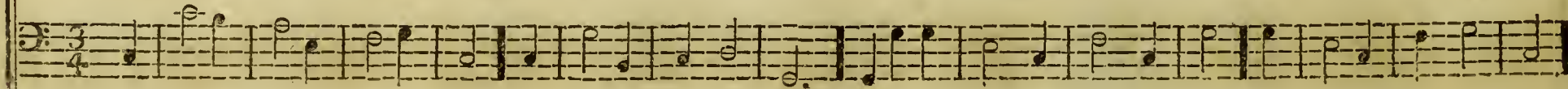
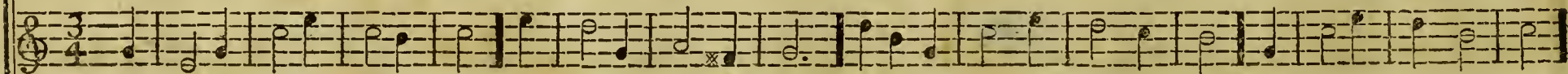
My God, my portion, and my love, My everlasting All! I've none but thee in heav'n above, Or on this earthly ball.





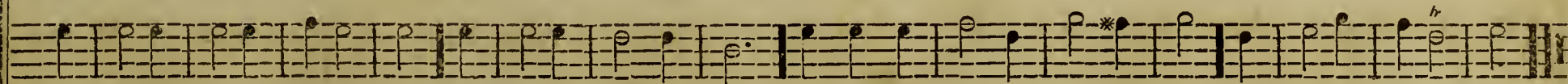
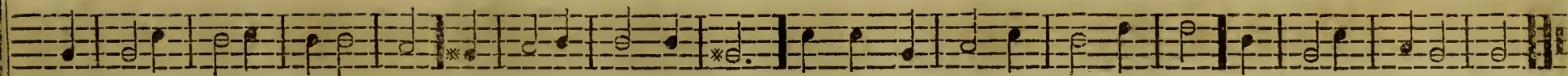
With songs and honours founding loud, Address the Lord on high; Over the heav'ns he spreads his cloud, And waters veil the sky.

AIR.

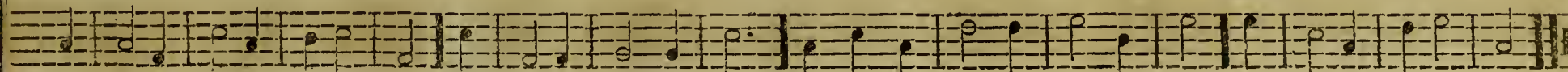
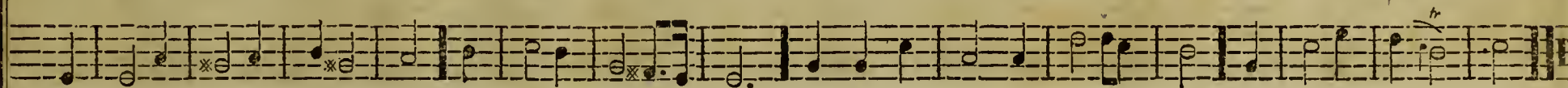


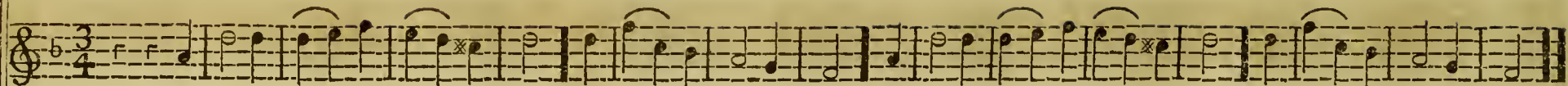


ST. MATTHEW'S continued.

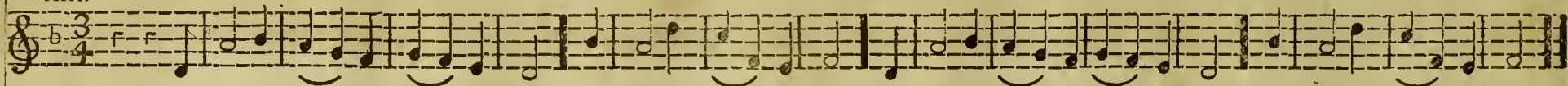


He sends his show'rs of blessings down, To cheer the plains below; He makes the grafs the mountains crown, And corn in vallies grow.

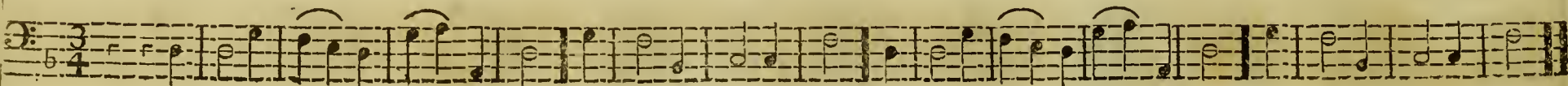




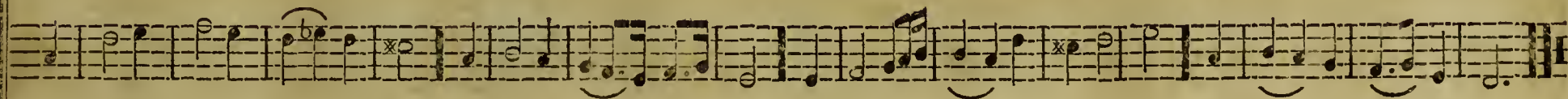
AIR.



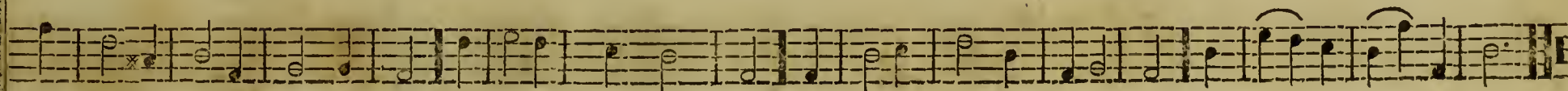
Hear, gracious God, my humble moan ; To thee I breathe my sighs ! When will the tedious night be gone ? And when the dawn arise ?



DORSET continued.



My God! O could I make the claim, My Father and my friend! And call thee mine, by ev'ry name On which thy faints depend.

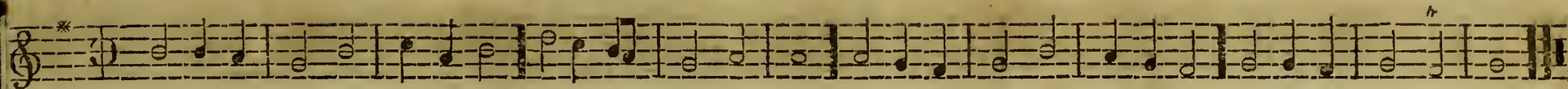


*Midd. Coll.*

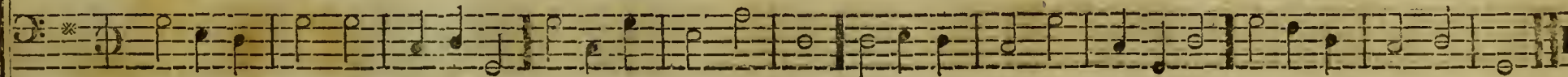
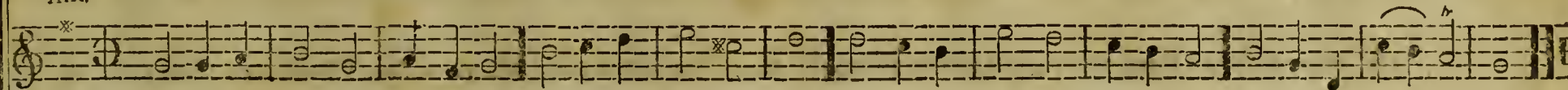
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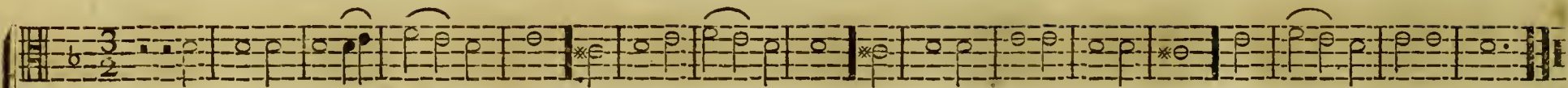




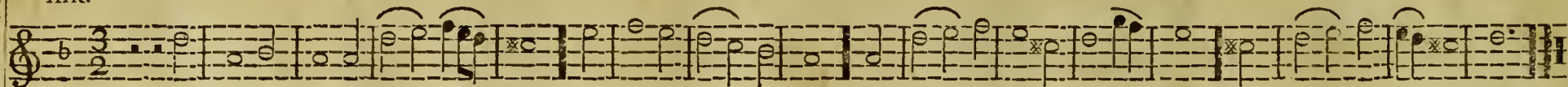


AIR. God, my support - er and my hope, My help for - ev - er near, Thine arm of mercy held me up, When sinking in despair.

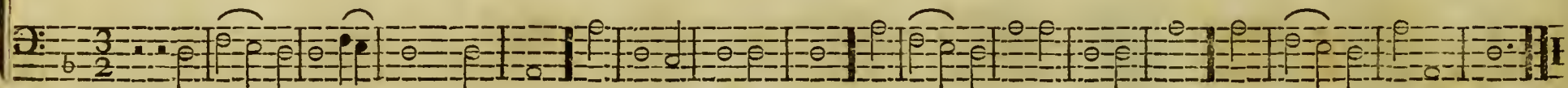




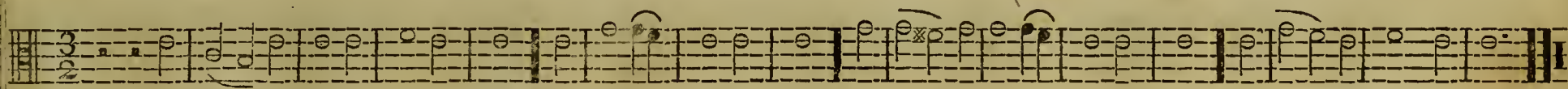
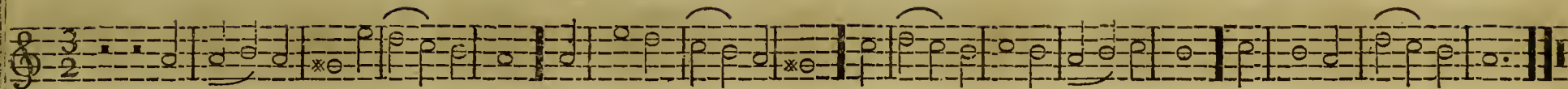
AIR.



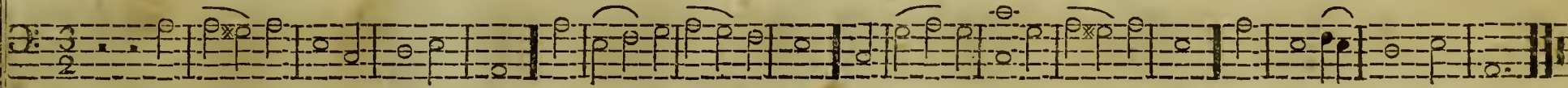
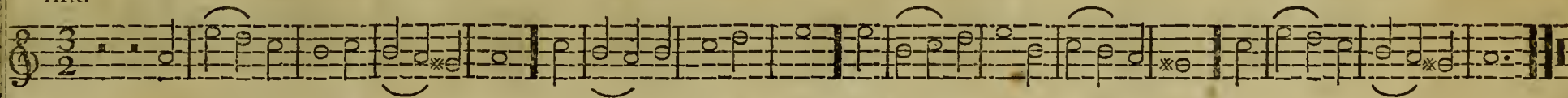
Let others boast how strong they be, Nor death nor danger fear ; But we'll confess, O Lord, to thee, What feeble things we are.

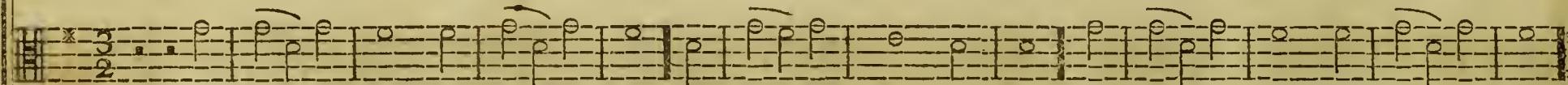






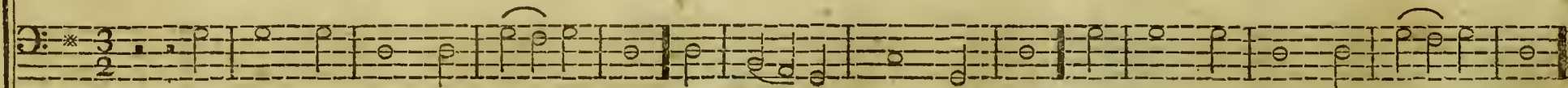
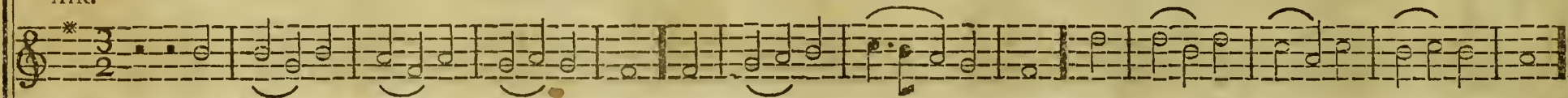
AIR. Save me, O God! the swelling floods Break in upon my soul: I sink, and forrows o'er my head Like mighty waters roll.



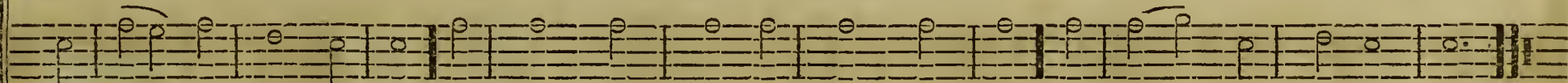


How large the promise, how divine, To Abrah'm and his seed! I'll be a God to thee and thine,

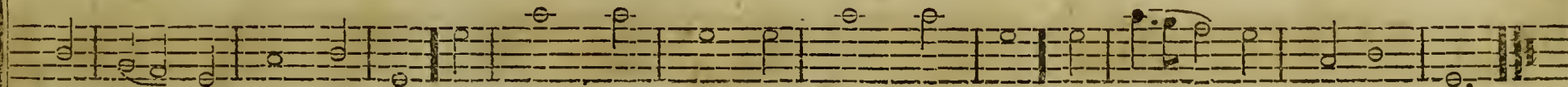
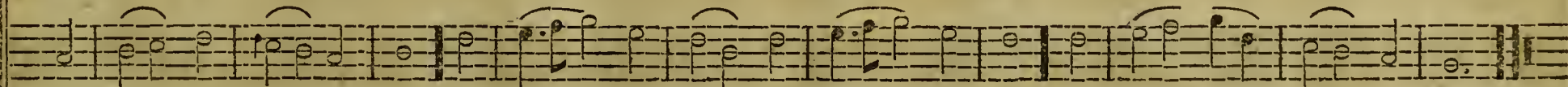
AIR.



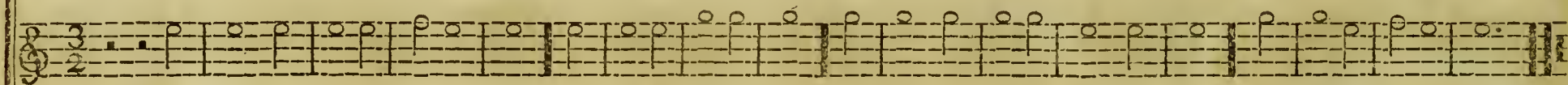
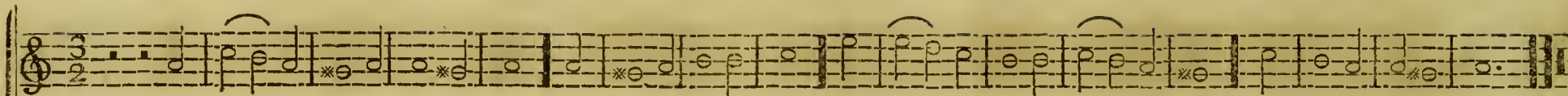
WAREHAM continued.



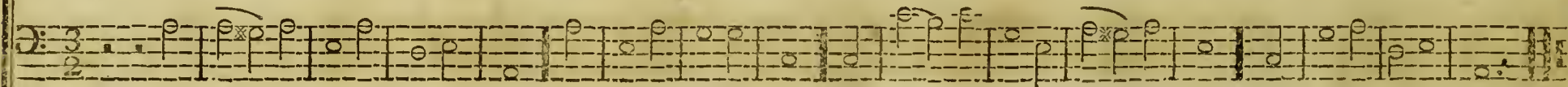
Sup - ply - - ing all their need, I'll be a God to thee and thine, Sup - - - ply - - - ing all their need.

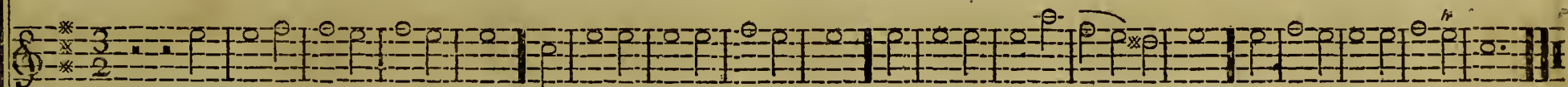
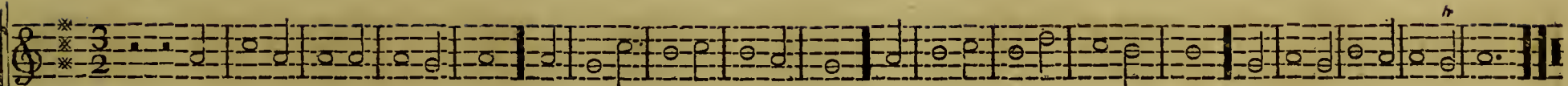




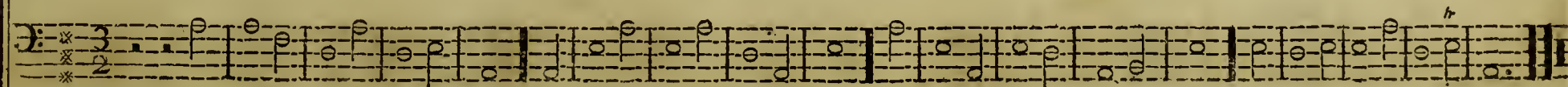
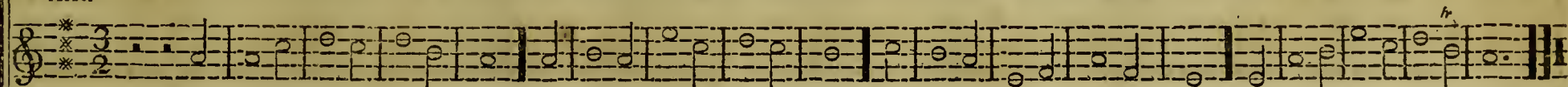


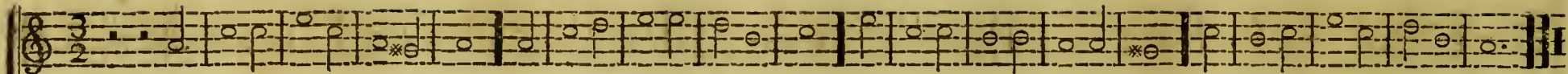
AIR. Wait on the Lord, ye trembling faints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.



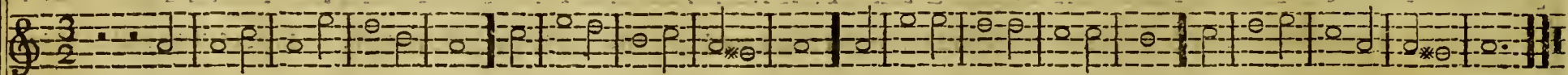


AIR. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To shew thy love by morning light, And talk of all thy truth at night.

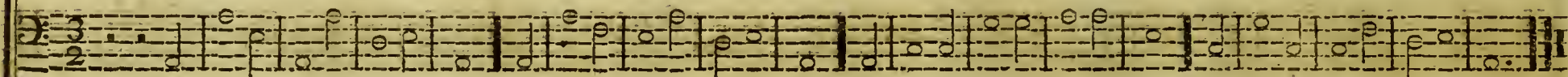




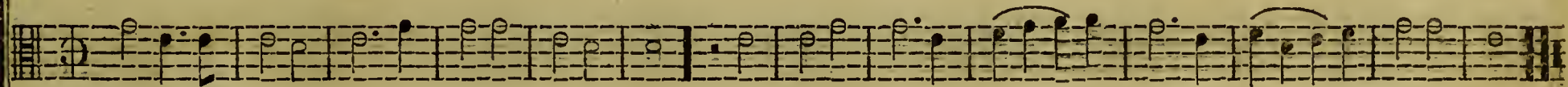
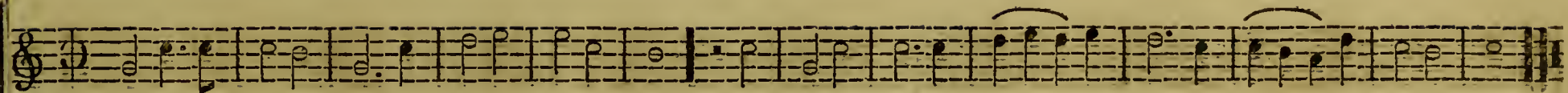
AIR.



The God we serve maintains his throne Above the clouds, beyond the skies; Thro' all the earth his will is done, He knows our groans, he hears our cries.

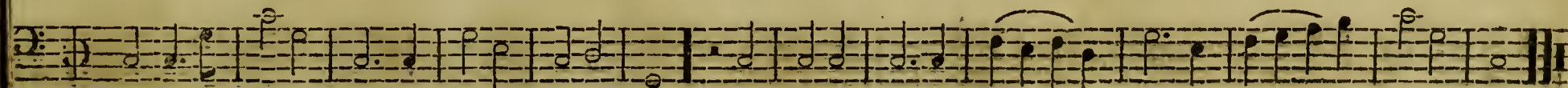
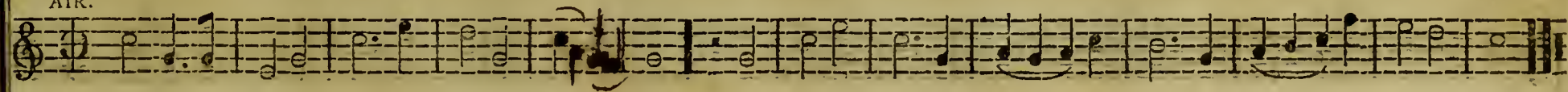


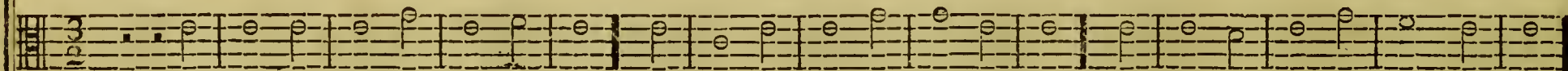
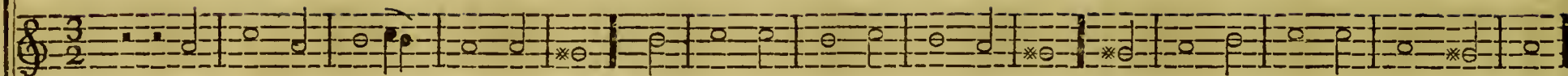




Come, we that love the Lord, And let our joys be known ; Join in a song with sweet accord, And thus surround the throne.

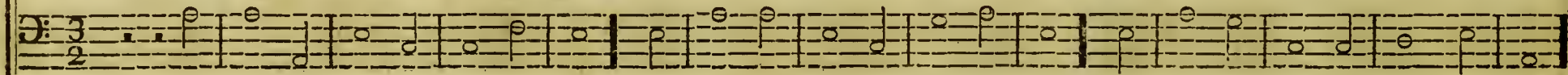
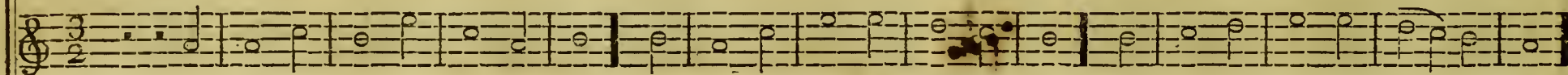
AIR.



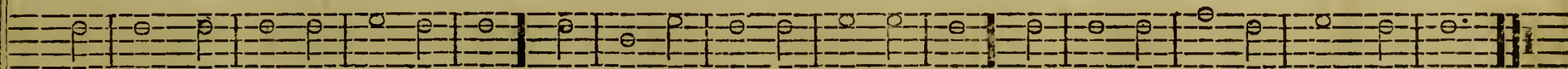
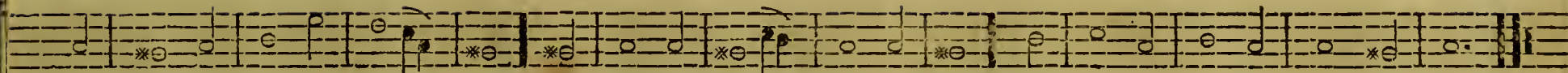


As lost in lonely grief I tread The silent mansions of the dead, Or to some throng'd as-sembly go;

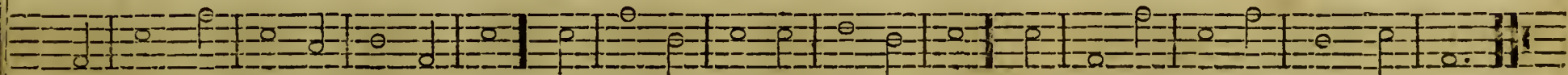
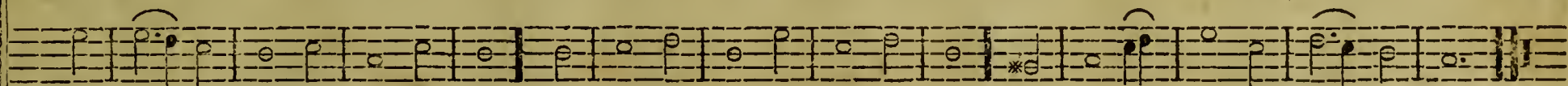
AIR.



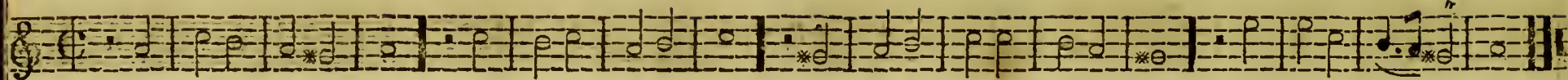
HARLINGTON continued.



Through all alike I rove alone, For - got - ten here and there unknown; The change renews my piercing wo.



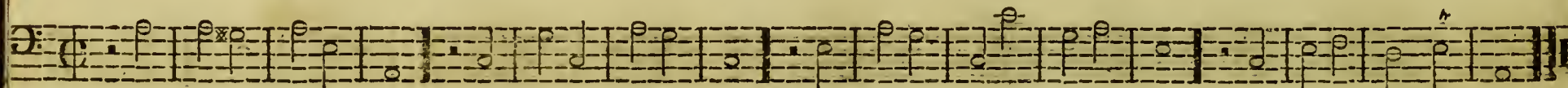


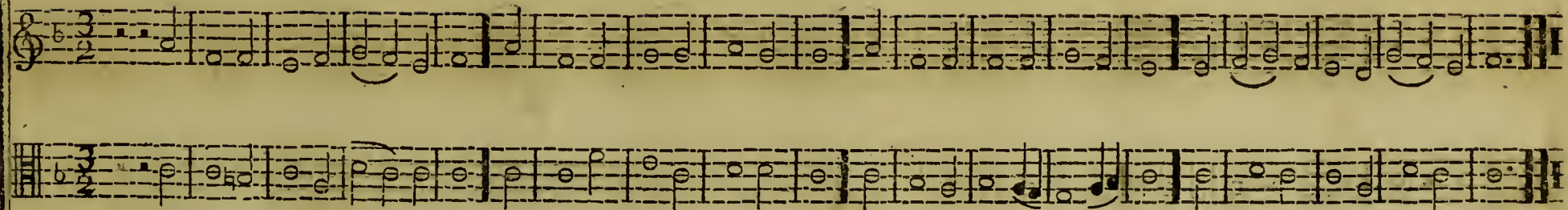


AIR.



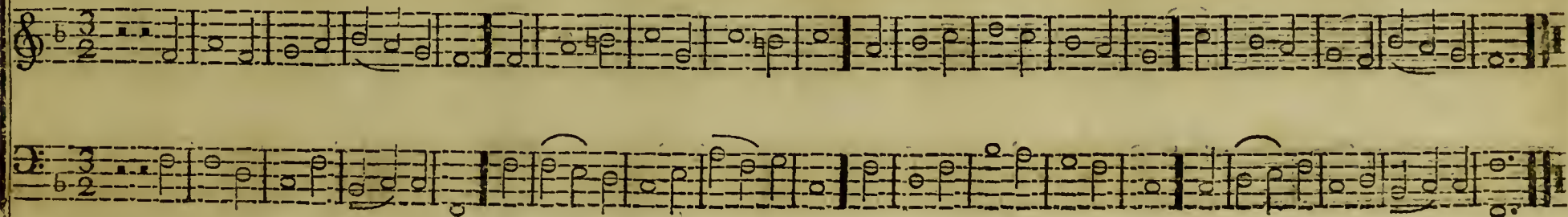
Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath.

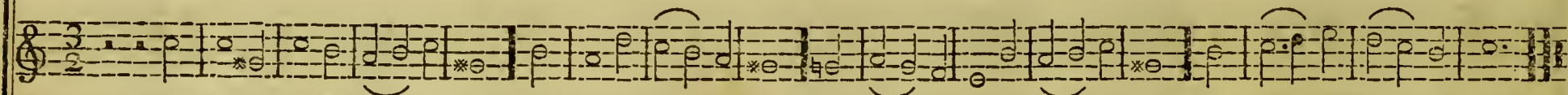
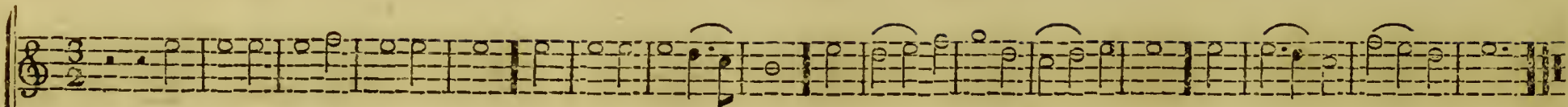




High in the heav'ns, eter - nal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud That veils and darkens thy designs.

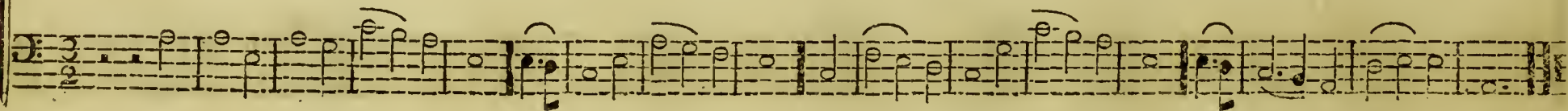
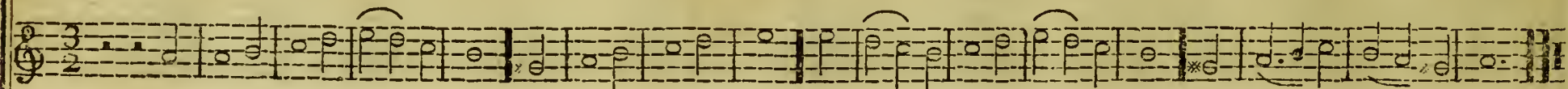
AIR.



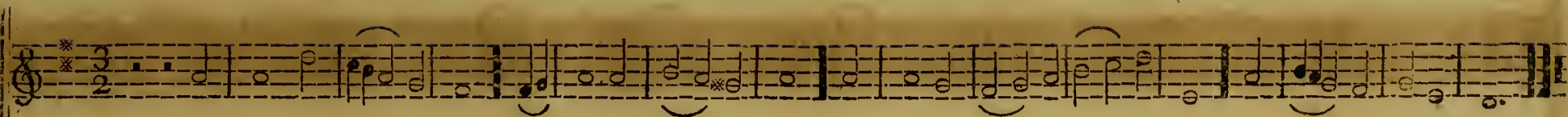


AIR.

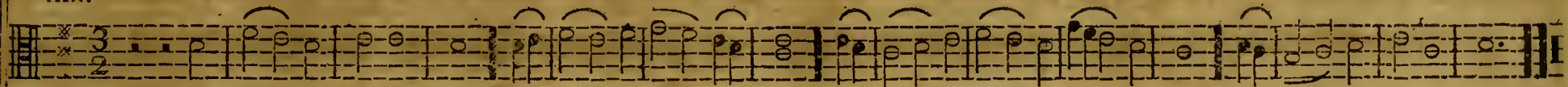
Sweet is the mem'ry of thy grace, My God, my heav'nly King; Let age to age thy righteousness In songs of glory sing.



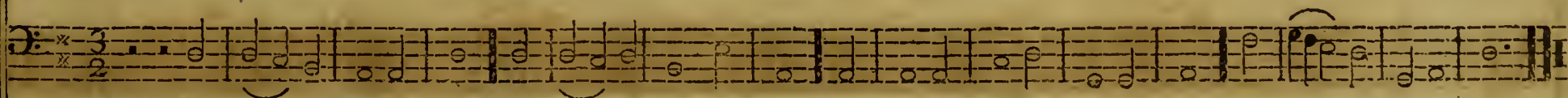




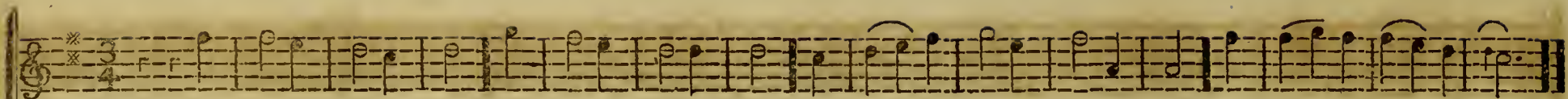
AIR.



To blefs thy chosen race, In mercy, Lord, incline; And caufe the brightnefs of thy face On all thy faints to fhine.



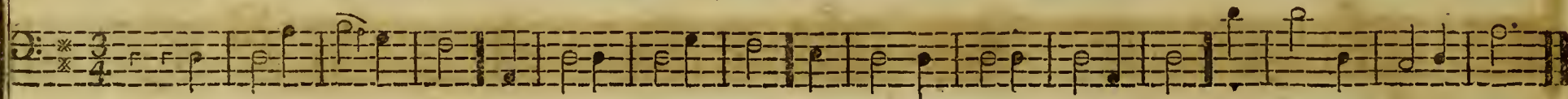
Midd. Coll.



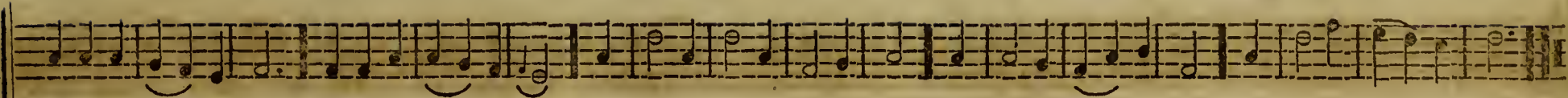
AIR.



My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.



PELHAM continued.

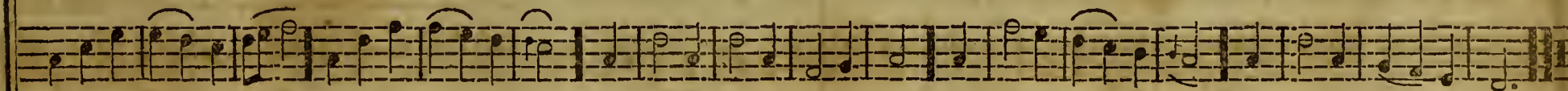


*Pia.*

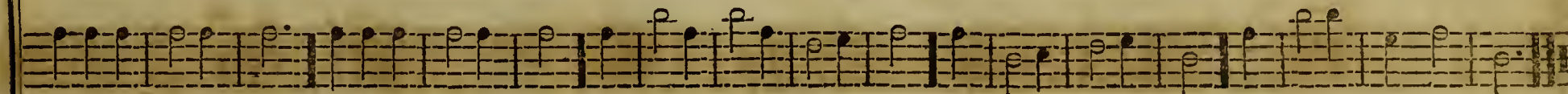
*For.*

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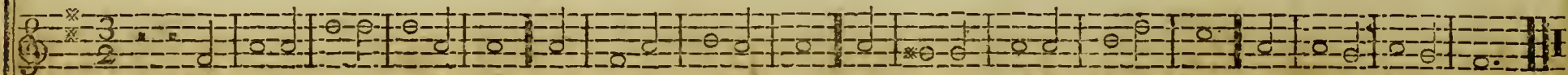
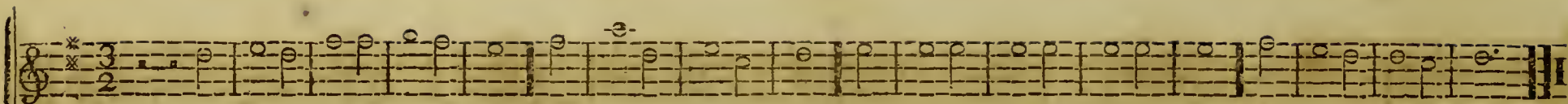
*For.*



High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

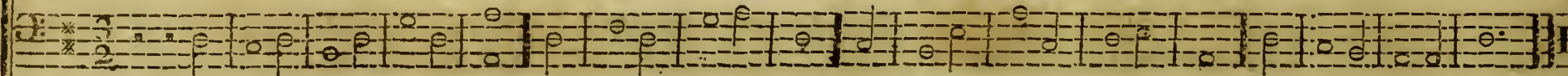
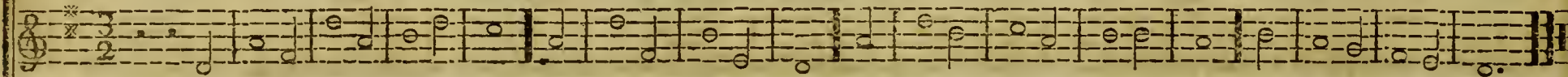


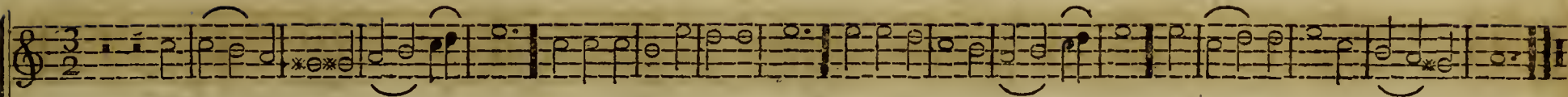




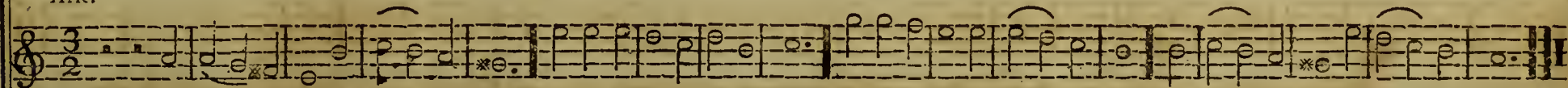
Let ev'ry tongue thy goodnes speak, Thou sov'reign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

AIR.





AIR.

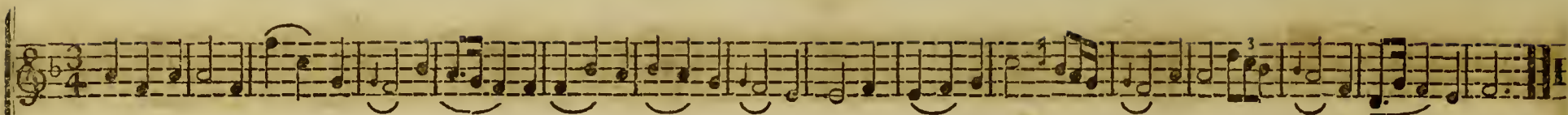


Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities : Welcome, sweet sleep, that driv'st away The toils and follies of the day.

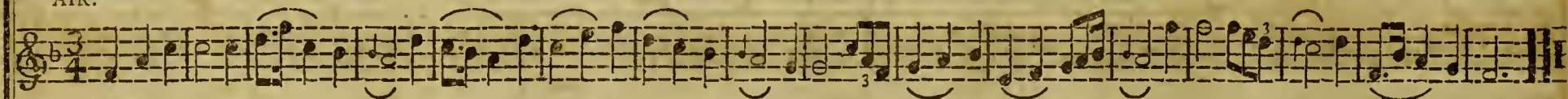


2 On thy soft bosom let me lie,  
Forget the world, and learn to die ;  
O, Israel's watchful Shepherd, spread  
Thy guardian angels round my bed.

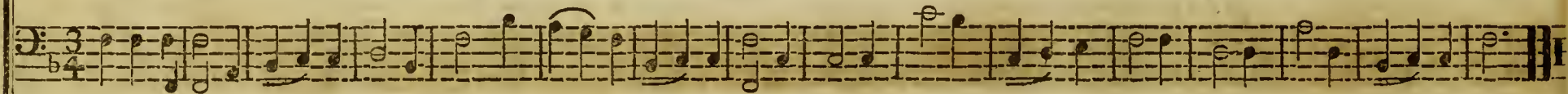
3 Let not the spirits of the air,  
Whilst I repose, my soul ensnare ;  
But guard thy suppliant free from harms,  
Clasp'd in thy everlasting arms.



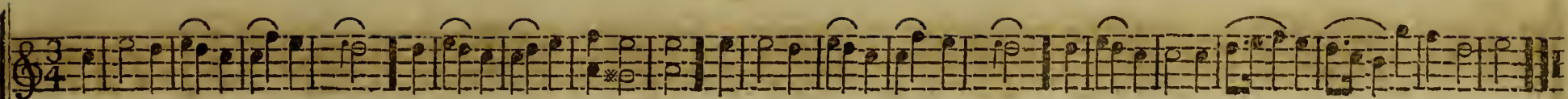
AIR.



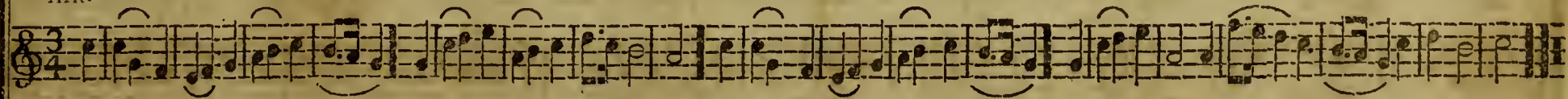
Jesus, thy blood and righteousnes My beauty are, my glorious drefs ; 'Midst flaming worlds, in these array'd, With joy shall I lift up my head.



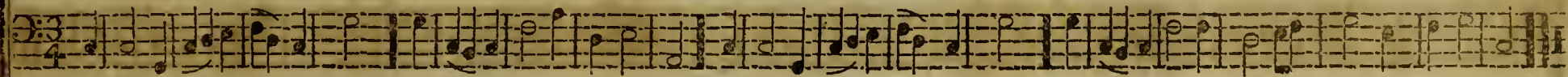




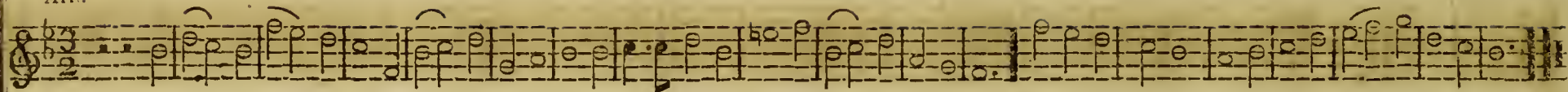
AIR.



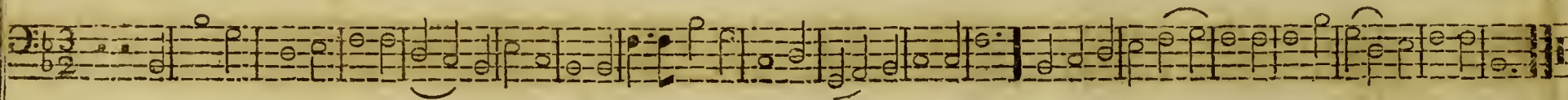
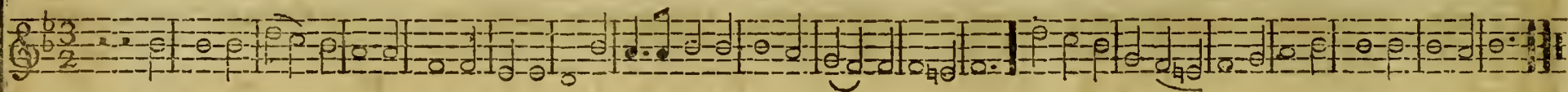
This life's a dream, an empty show ; But the bright world to which I go Hath joys substantial and sincere ; When shall I wake, When shall I wake and find me there ?

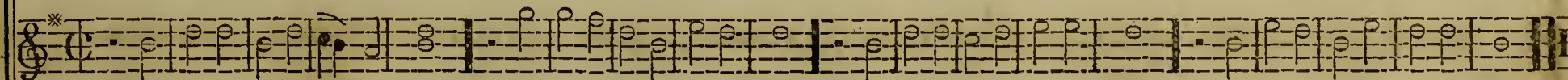


AIR.



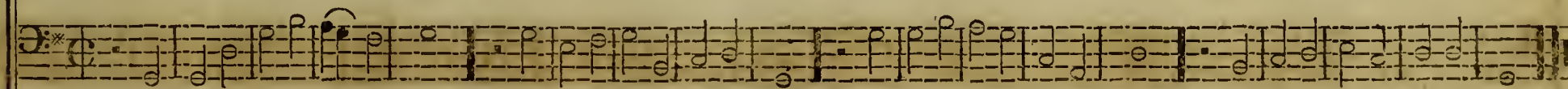
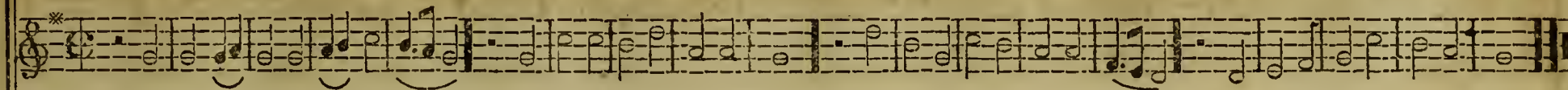
Sing to the Lord aloud, Sing to the Lord aloud, And make a joyful noise, And make a joyful noise ; God is our strength, our Saviour God, Let Israel hear his voice.





Come, Lord, thy saving grace make known, Take me, a sinner, for thine own; Lord, let me thy salvation feel, And let it my diseases heal.

AIR.



*Midd. Coll.*

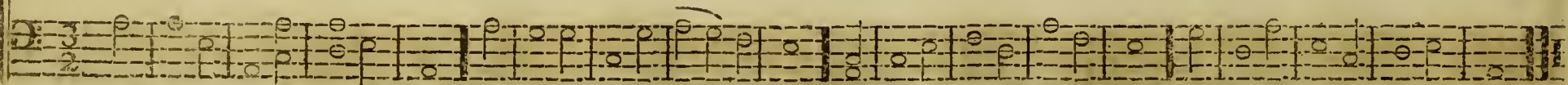
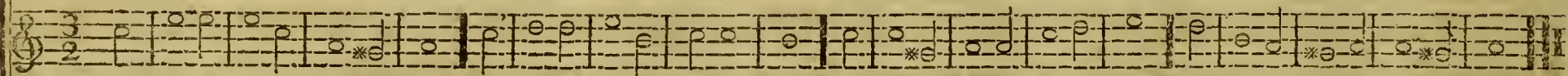
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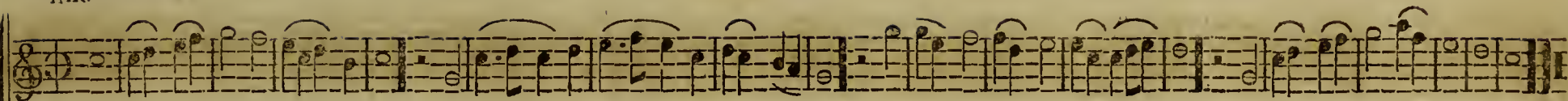
AIR.



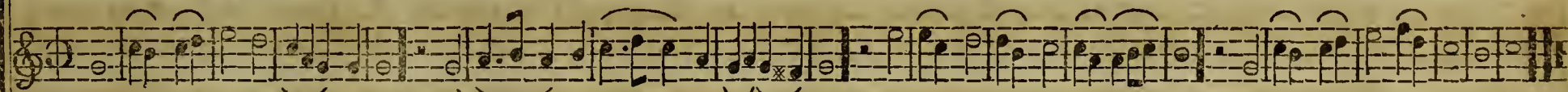
When I survey the wondrous cross On which the Prince of Glory dy'd, My richest gain I count but less, And pour contempt on all my pride.



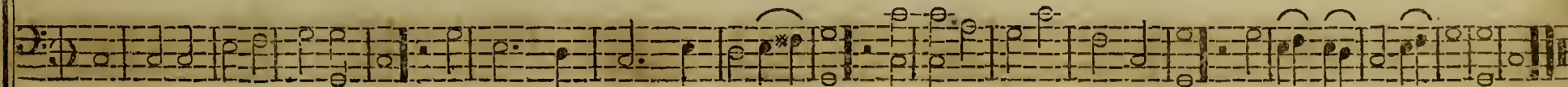
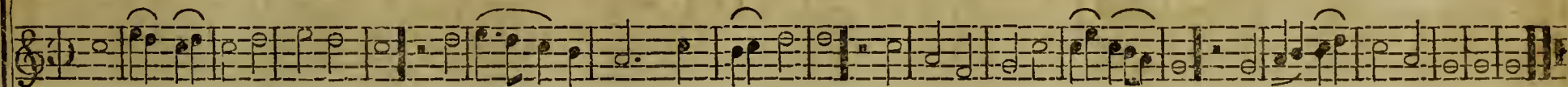
AIR.



*Lively.*



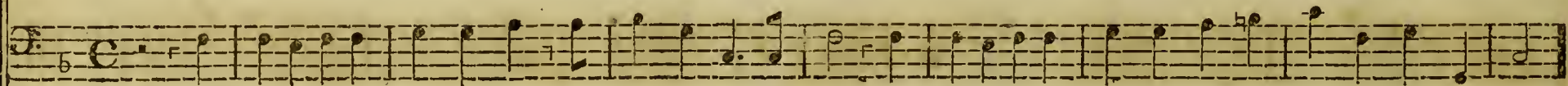
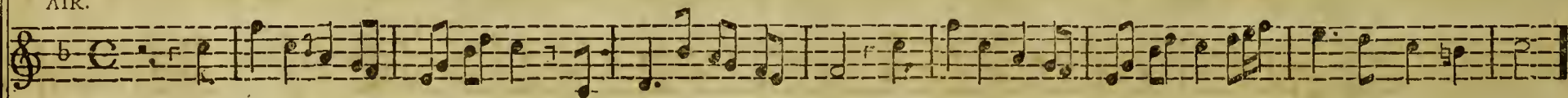
Let ev'ry creature rise and bring Pe - cul - iar hon - ours to our King; Angels descend with songs again, And earth repeat the loud amen.



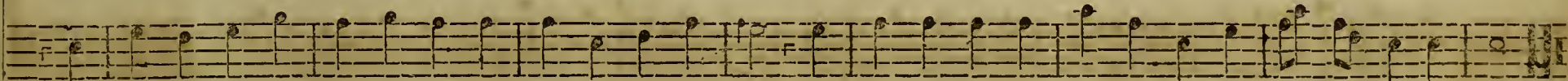
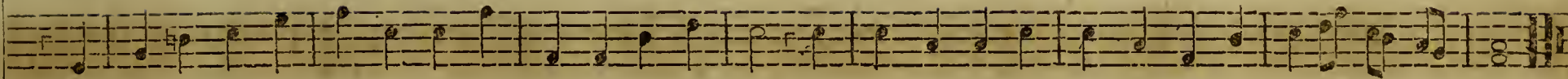


The God of mercy be ador'd, Who calls our souls from death, Who saves by his redeeming word, And new cre - a - ting breath.

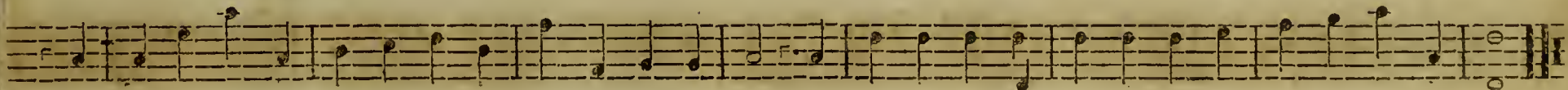
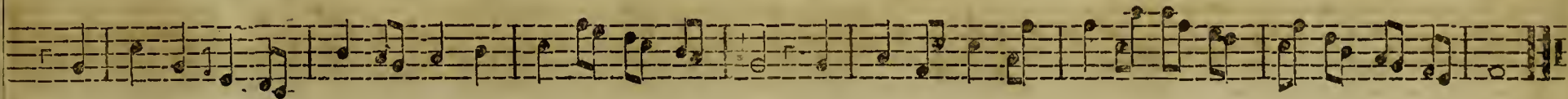
AIR.

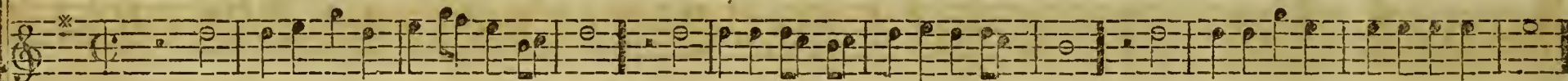






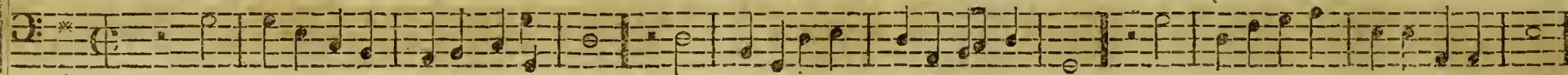
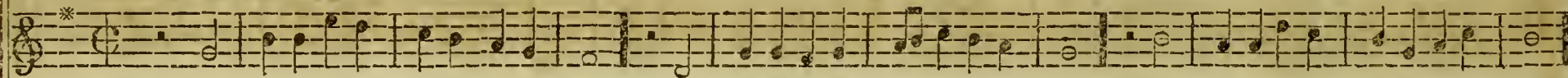
To praise the Father, and the Son, And Spirit, all divine, The One in Three, and Three in One, Let faints and angels join.

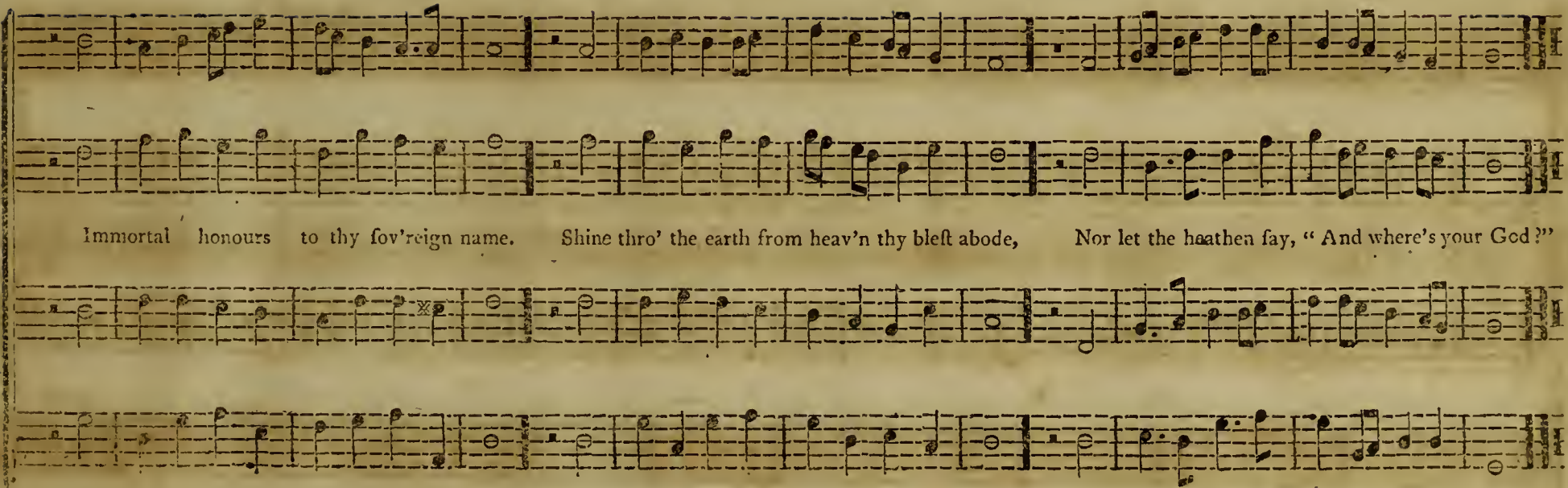




AIR.

Not to our names, thou only just and true, Not to our worthies names is glory due ; Thy pow'r and grace, thy truth and justice, claim

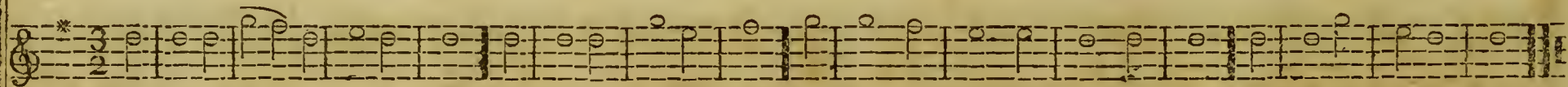




Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "And where's your God?"

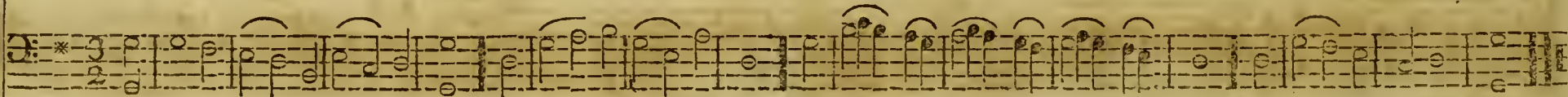
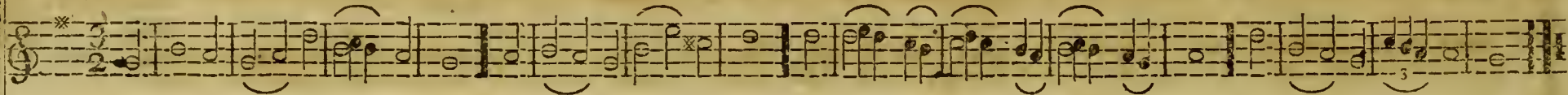
The musical score consists of four staves of music. The first staff is a vocal line with lyrics underneath. The second staff is a vocal line. The third staff is a vocal line with lyrics underneath. The fourth staff is a vocal line. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

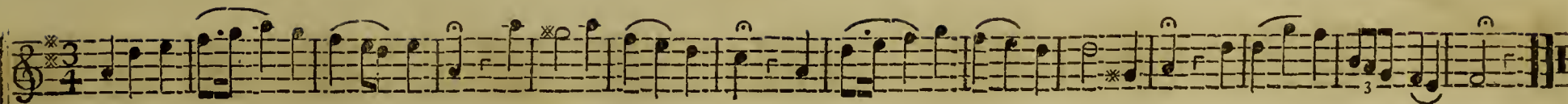




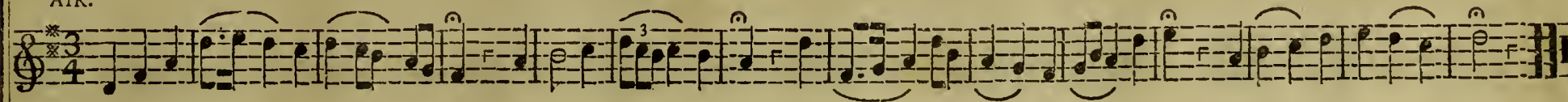
Come, let us join our cheerful songs With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

AIR.

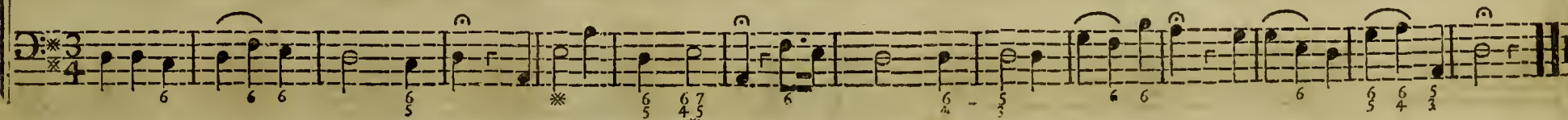




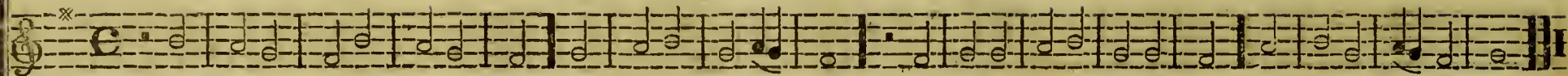
AIR.



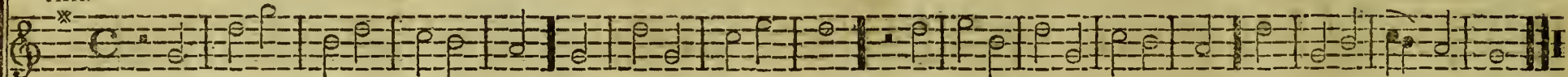
The Lord of Sabbath let us praise, In concert with the blest, Who joy - - ful, in harmonious lays, Employ an endless rest.



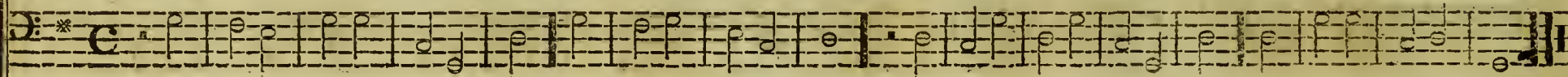
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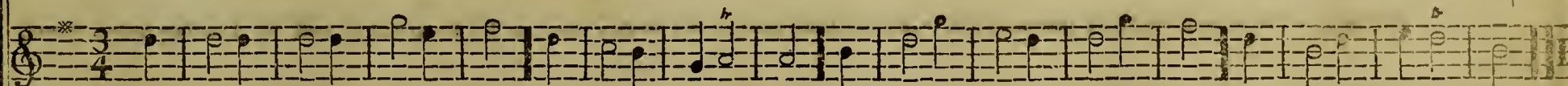
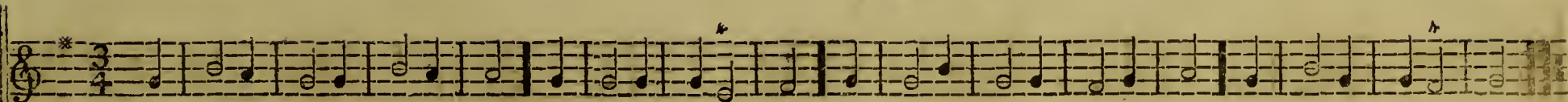
AIR.



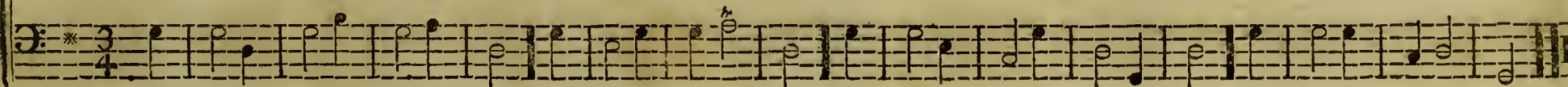
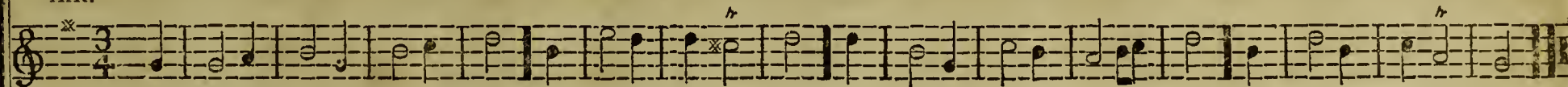
Arise, O King of grace, arise, And enter to thy rest! Lo! thy church waits with longing eyes, Thus to be own'd and blest.



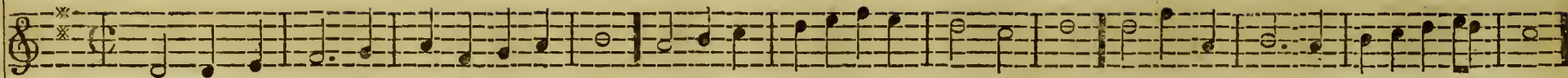




AIR. There the great Monarch of the skies His saving pow'r displays, And light breaks in upon our eyes With kind and quick'ning rays.



AIR.

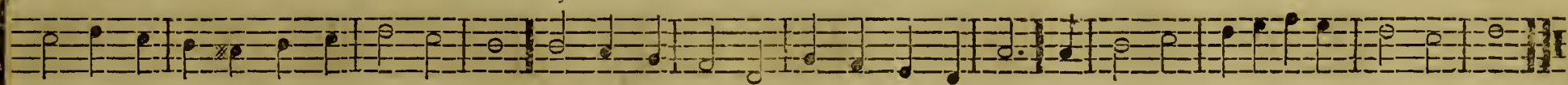


The Lord, the sov'reign, sends his summons forth, Calls the south nations, and awakes the north; From east to west his sounding orders spread,

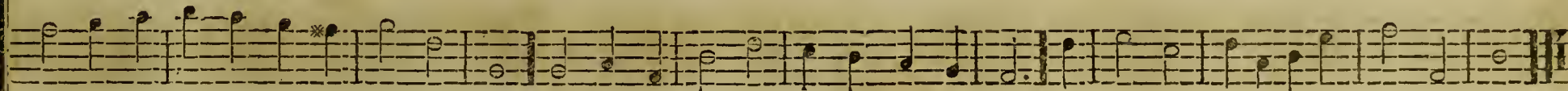
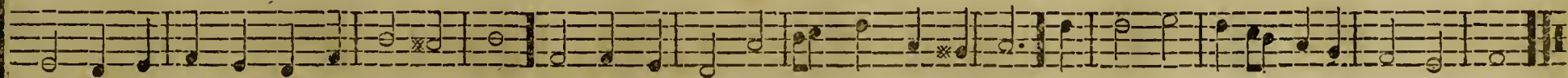


WALWORTH continued.

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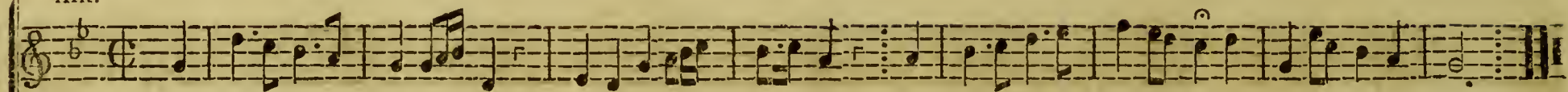


Thro' distant worlds, and regions of the dead: No more shall atheists mock his long delay; His vengeance sleeps no more: behold the day!

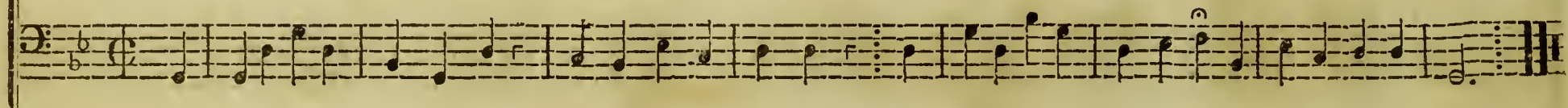
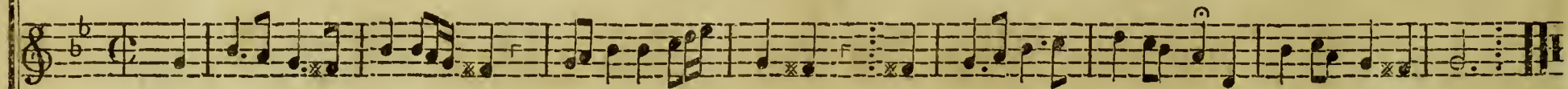


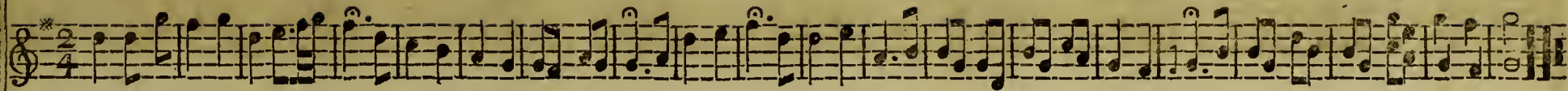


AIR.



With joy we meditate the grace Of our High Priest above ; His heart is made of tendernefs, His bowels melt with love.



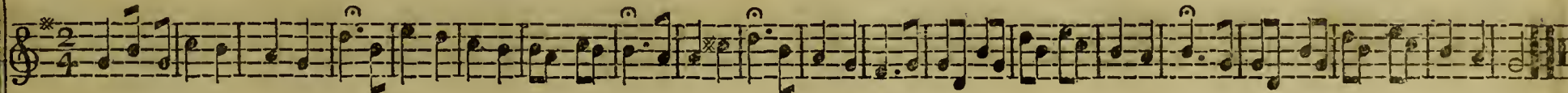


*Moderato.*

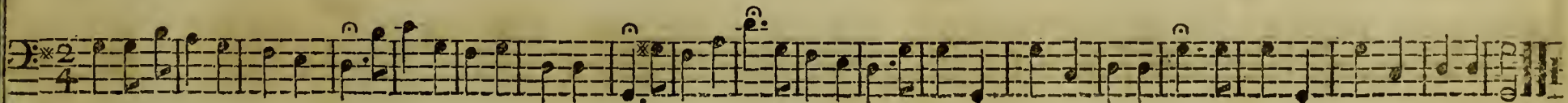
*Piano.*

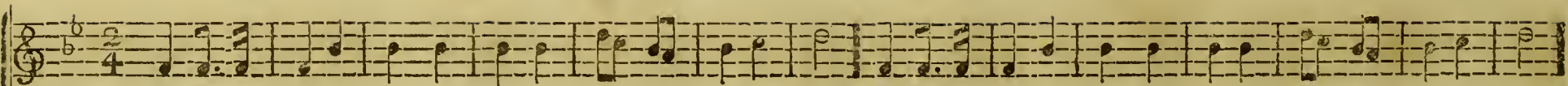
*Forte.*

AIR.



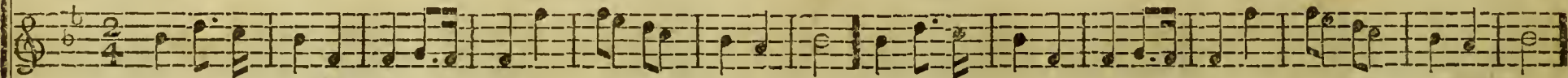
Jesus shall reign where'er the sun Does his successive journies run ; His kingdom stretch from shore to shore, Till moons shall wax and wane no more, Till moons, &c.



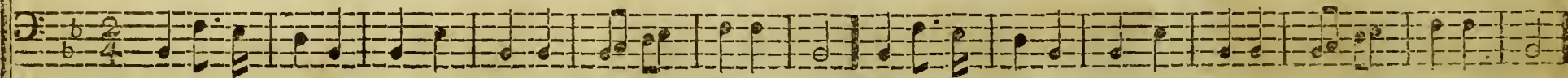


*Andante.*

AIR.



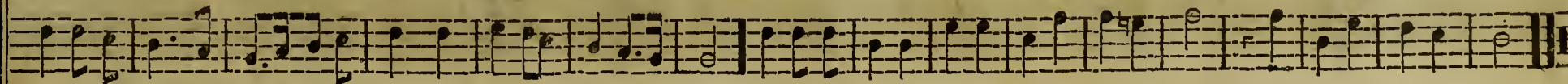
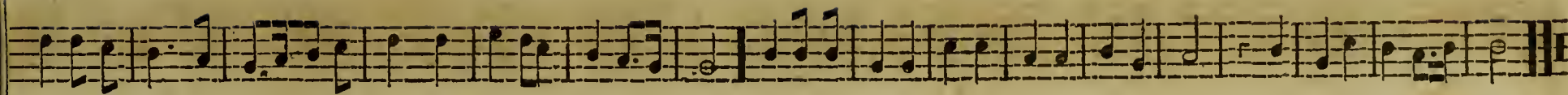
Jesus, our Lord, ascend thy throne, And near thy Father sit: In Zion shall thy pow'r be known, And make thy foes submit.



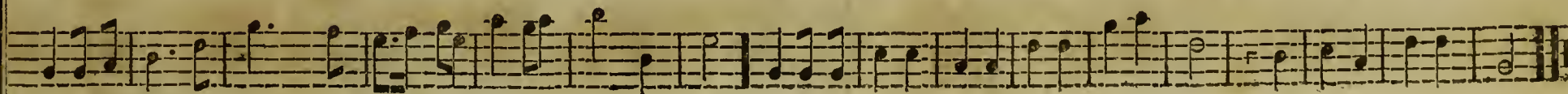


ST. ASAPH'S continued.

129



What wonders shall thy gos - pel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew, And own thy sov'reign grace.

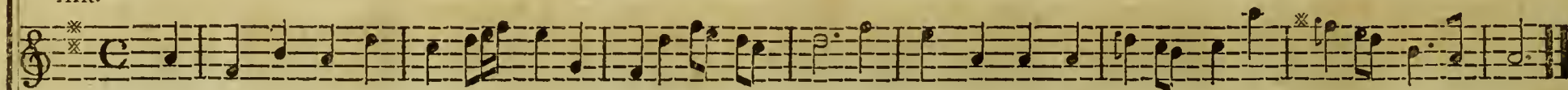


*Midd. Coll.*

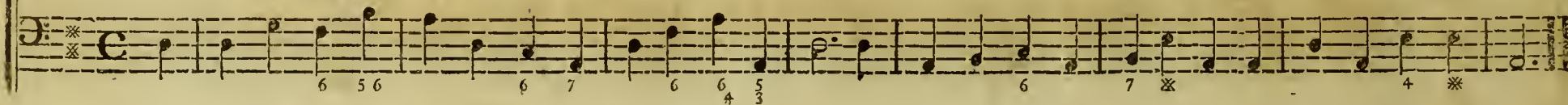
R



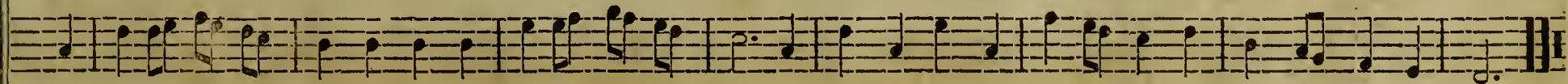
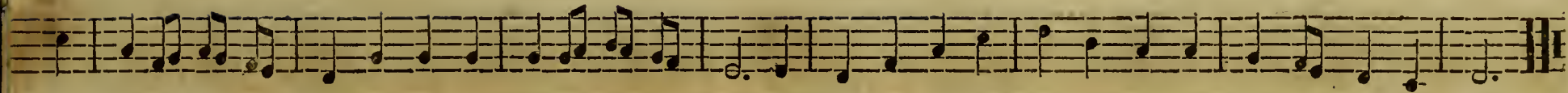
AIR.



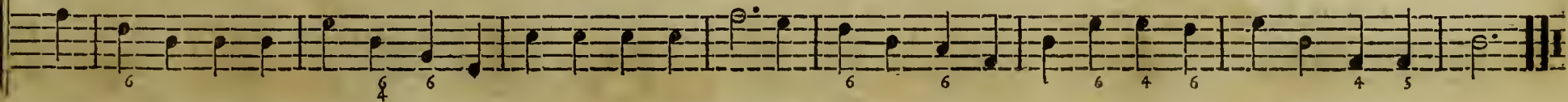
Some seraph, lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King.



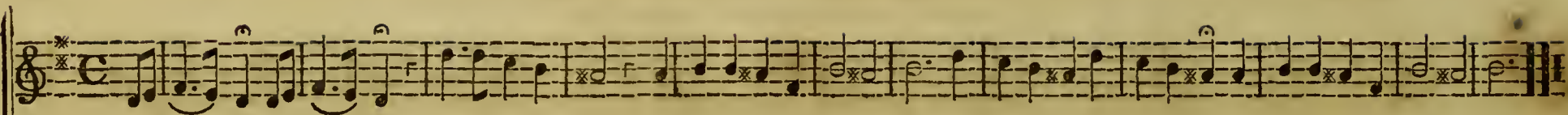
MITCHAM continued.



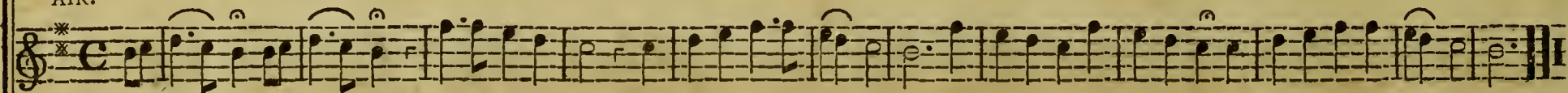
Thy names, how in - fi - nite they be, Great Ever - - lasting One! Boundless thy might and ma - jef - ty, And un - confin'd thy throne.



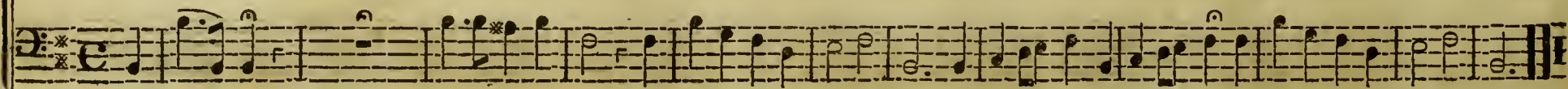


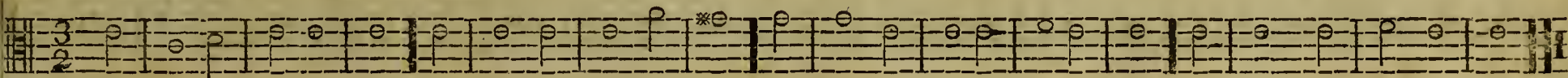
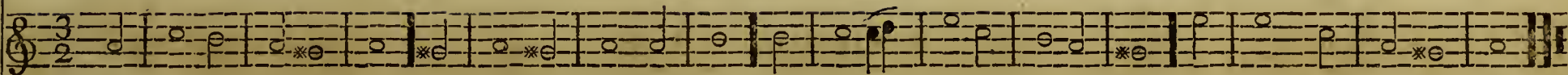


AIR.

*Pia.**For.*

'Tis finish'd! 'tis finish'd! so the Saviour cry'd, And meekly bow'd his head and dy'd : 'Tis finish'd ! yes, the race is run, The battle's fought, the vict'ry won.





How glorious was the grace When Christ sustain'd the stroke! His life and blood the Shepherd pays A ransom for the flock.  
AIR.



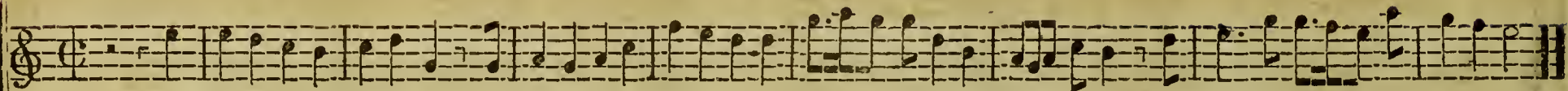
## Select Pieces.

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Ps. 34, Dr. W.

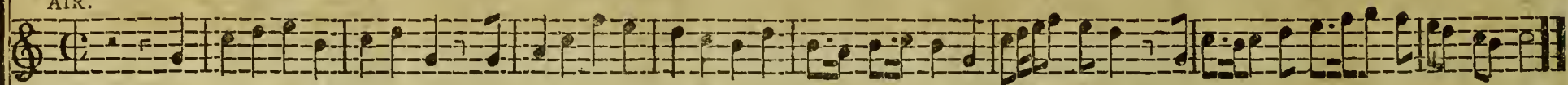
WELLS ROW. L. M.

ABBINGTON'S COLL.

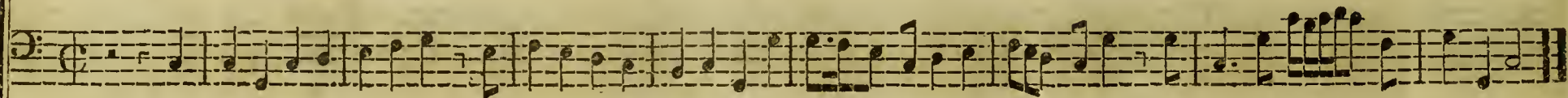


*Con Spirito.*

AIR.

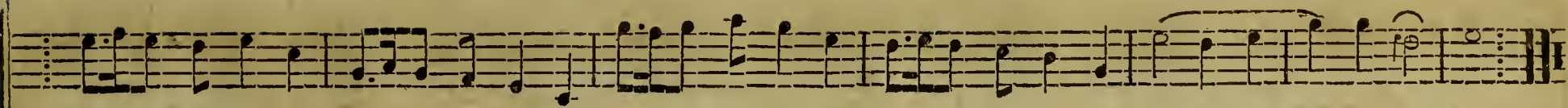


Lord, I will bleſs thee all my days, Thy praife ſhall dwell upon my tongue ; My ſoul ſhall glory in thy grace, While faints rejoice to hear the ſong.





WELLS ROW continued.

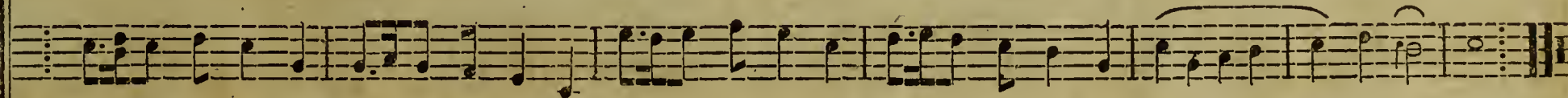


*Pia.*

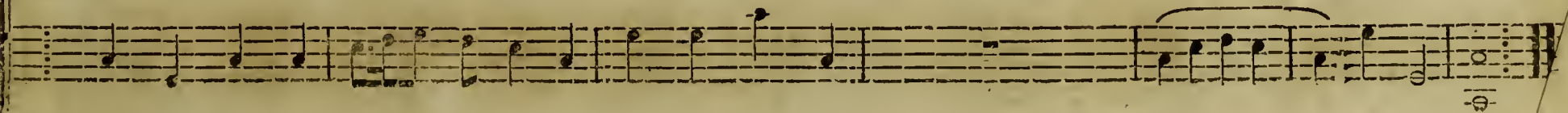
*For.*

*Pia.*

*For.*



Hal - - le - lu - jah,    hal - - le - lu - jah,    hal . . le . lu - jah,    hal - - le - lu - jah,    hal . . . le - lu - jah.



Christ the Lord is ris'n to - day, Hal - - - le - lu - jah, Our triumphant holy day, Hal - - - le - lu - jah.

AIR.

The musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The lyrics are written below the second staff, with the word 'AIR.' positioned below the first word 'Christ'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and phrasing slurs.

EASTER HYMN continued.

Who so lately on the cross, Hal - - - le - - lu - - jah, Suffer'd to re - - deem our loss, Hal - - le - - lu - - jah.

2 Hymns of praises let us sing, Hallelujah.  
 Unto Christ, our heav'nly King, Hallelujah.  
 Who endur'd the cross and grave, Hallelujah.  
 Sinners to redeem and save, Hallelujah.

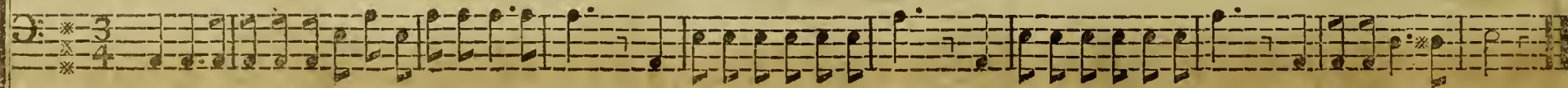
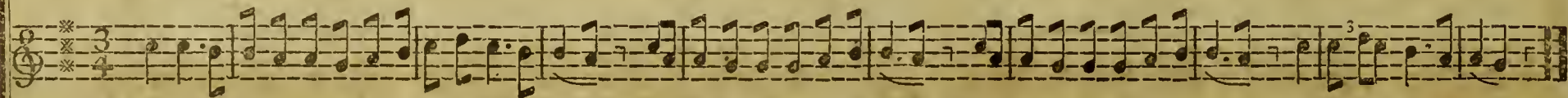
3 But the pains which he endur'd, Hallelujah.  
 Our salvation has procur'd, Hallelujah.  
 Now he reigns above the sky, Hallelujah.  
 Where the angels ever cry, Hallelujah.



AIR.

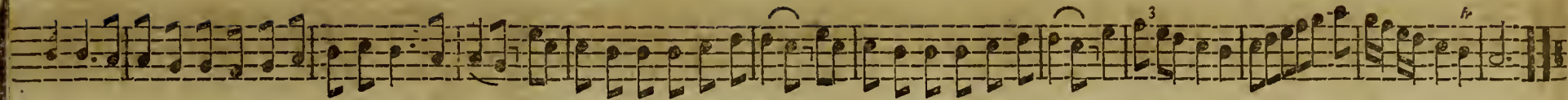


Behold the glories of the Lamb Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his name, And songs before unknown.

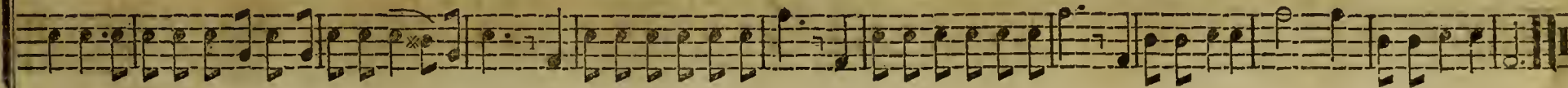
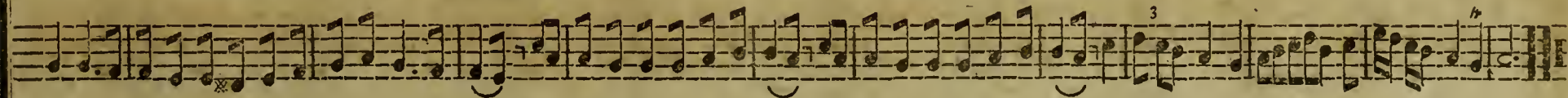


PARMA continued.

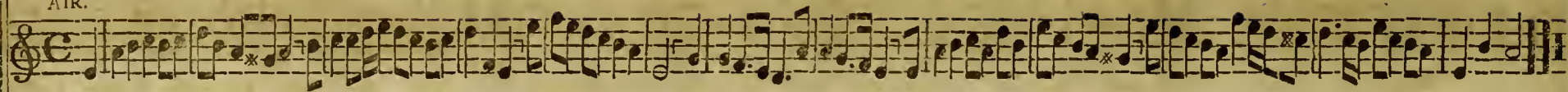
139



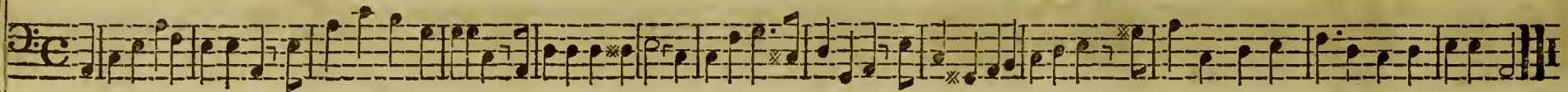
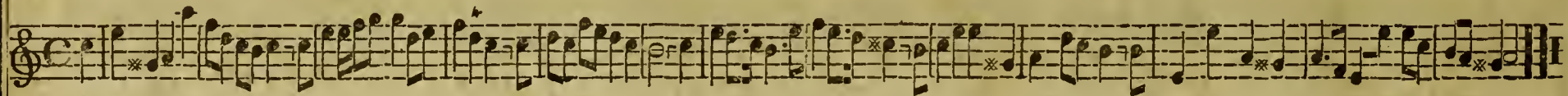
Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.



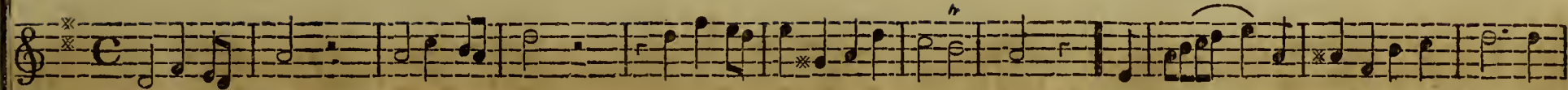
AIR.



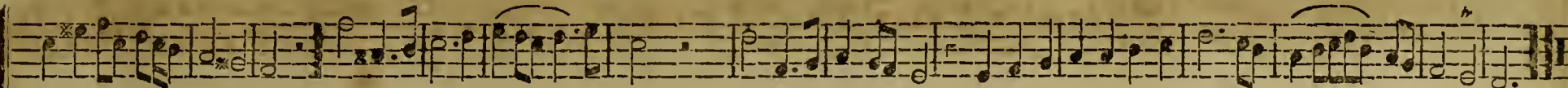
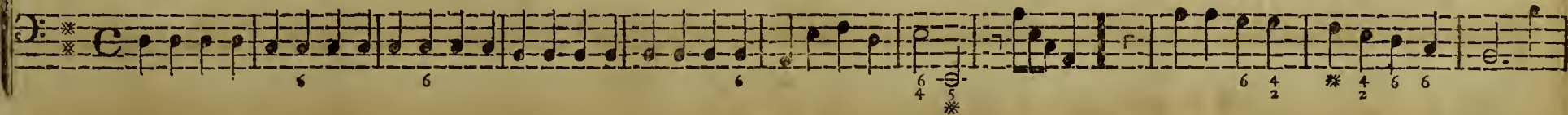
Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below, With rev'rence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow, And at, &c.



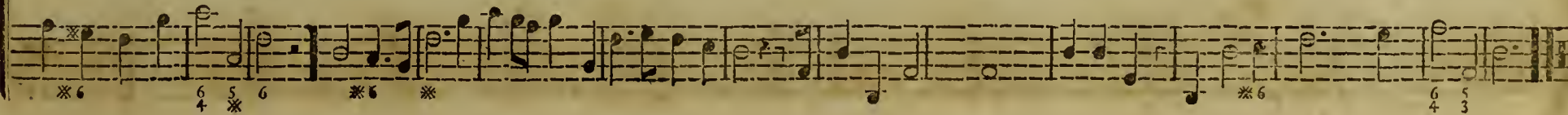


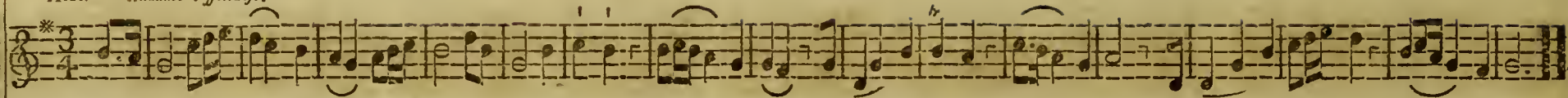


Hail, holy faith! Hail, holy faith! whose hand benign Points out the blest abode, And rais - - ing human to divine, Leads

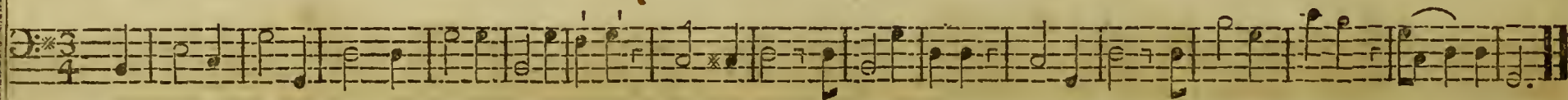
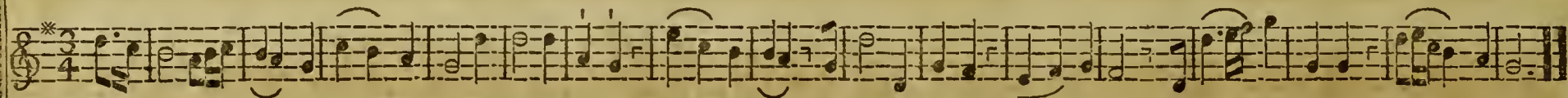


nature, nature to her God. Hail, holy faith! whose hand benign Points out the blest abode, And raising human to divine, Leads na - - ture to her God.



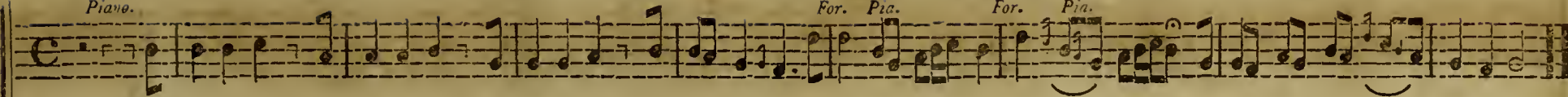
AIR. *Andante Affettuoso.*

He dies! the Friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden trembling shakes the ground.

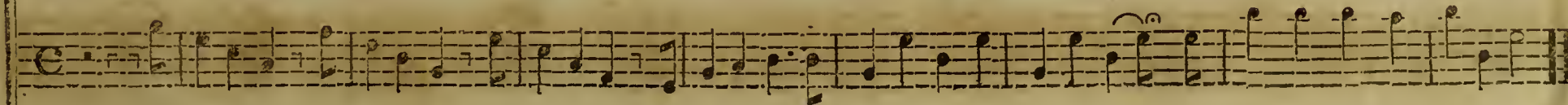
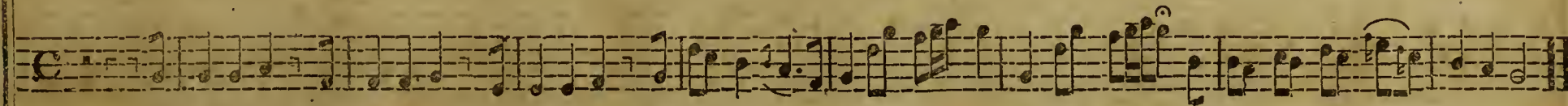


EASTER continued.

*Piano.*

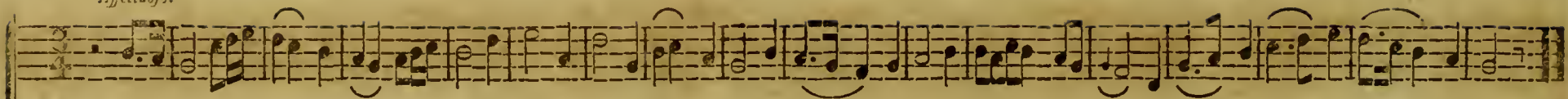


Come, faints, and drop a tear or two For him who groan'd beneath your load ; He shed a thousand drops for you, A thousand drops of richer blood.

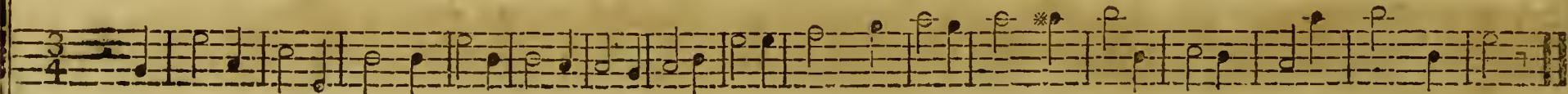
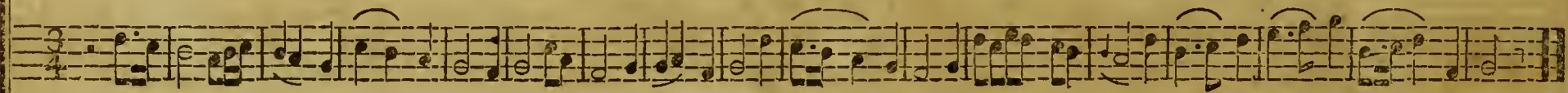




## EASTER continued.

*Affettuoso.*

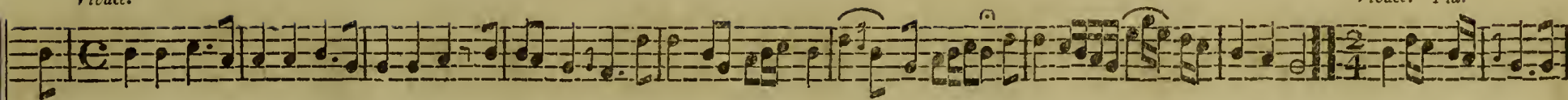
Here's love and grief beyond degree! The Lord of Glory dies for men! But lo, what sudden joys we see, Jesus the dead revives again!



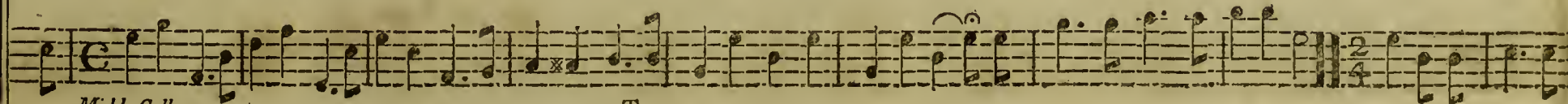
EASTER continued.

*Vivace.*

*Vivace. Pia.*



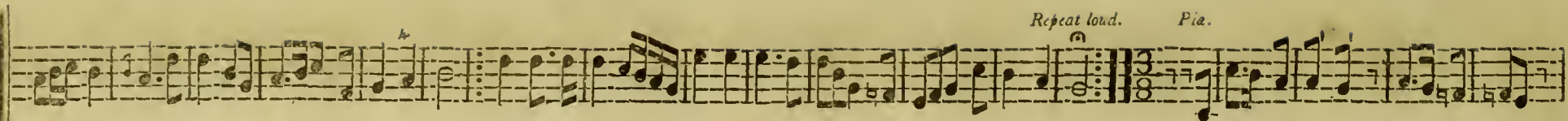
The rising God forsakes the tomb; In vain the tomb forbids his rise : Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye



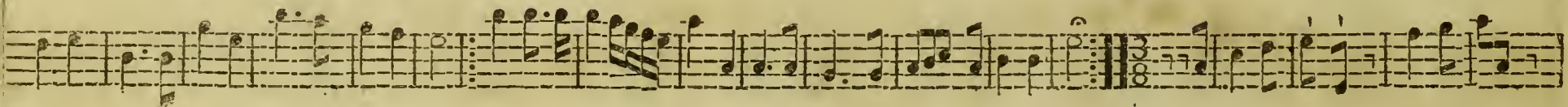
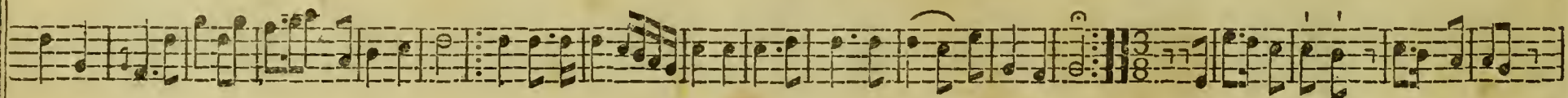
*Midd. Coll.*

T

## EASTER continued.



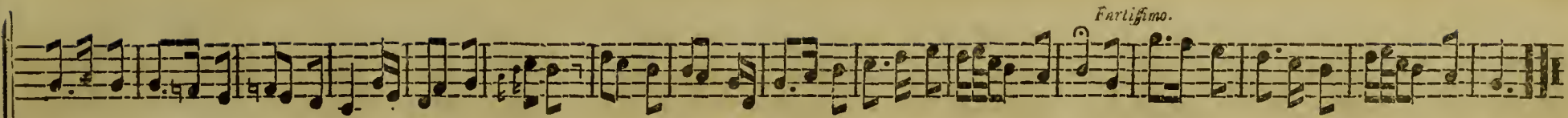
faints, and tell How high our great Deliv'rer reigns ; Sing how he spoil'd the hosts of hell, And led the monster death in chains ! Say, live forever, wondrous King !



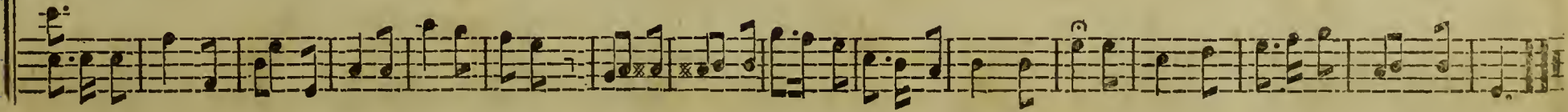
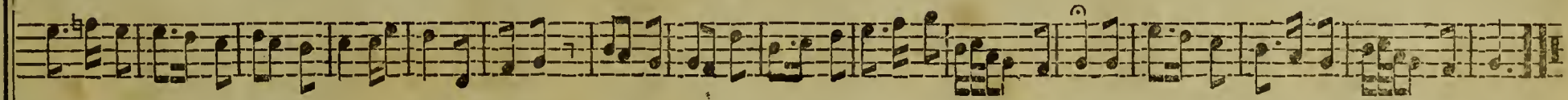


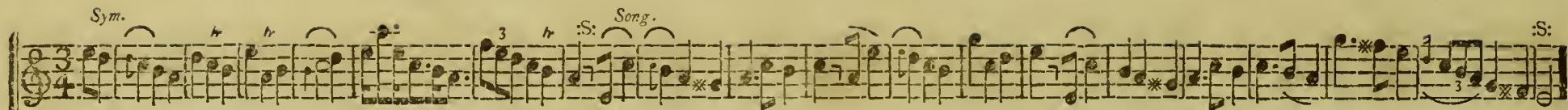
EASTER continued.

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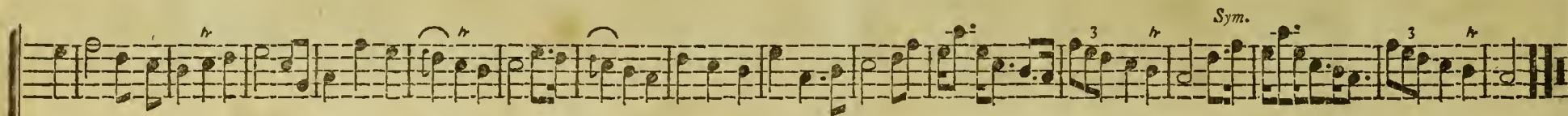
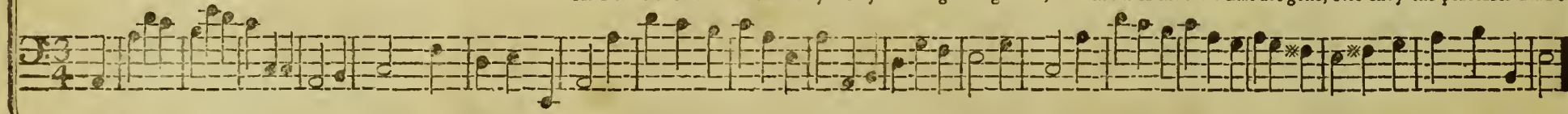


Born to redeem, and strong to save; Then ask the monster, where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?

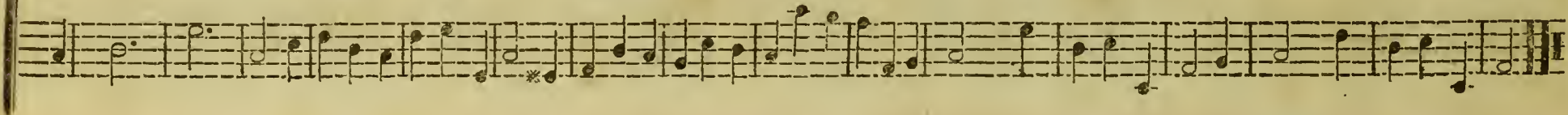


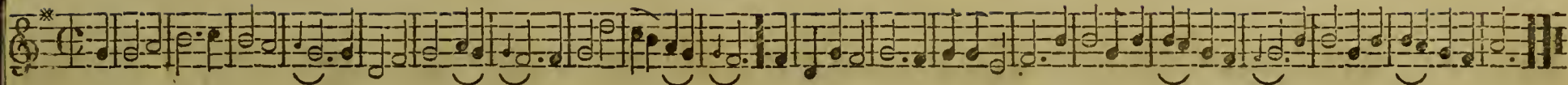


And can I in sorrow lie down My weary and languishing head, Nor think of the souls that are gone, Nor envy the peaceable dead ?

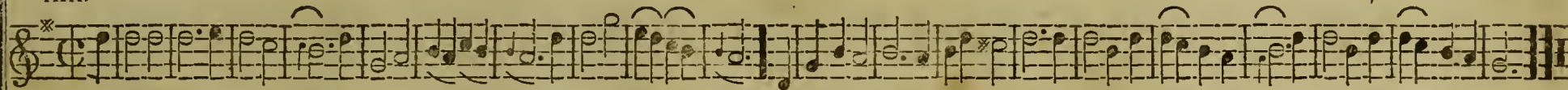


The peaceable dead are set free ; The good which I covet they have ; An end of, an end of their sorrows they see, And bury their cares in the grave.

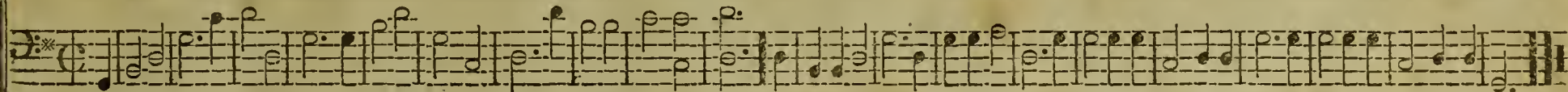




AIR.

*Pia.**For.**Pia.**For.*

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn; Each heavenly pow'r Proclaims the glad hour; Lo, Jesus the Saviour is born! Lo, Jesus the Saviour is born!

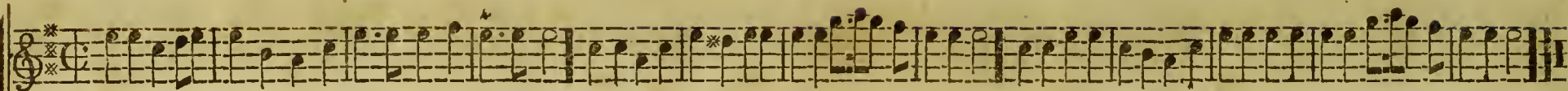


2 All glory be to God on high,  
To him all praise is due:  
The promise is seal'd,  
The Saviour reveal'd,  
And proves that the record is true.

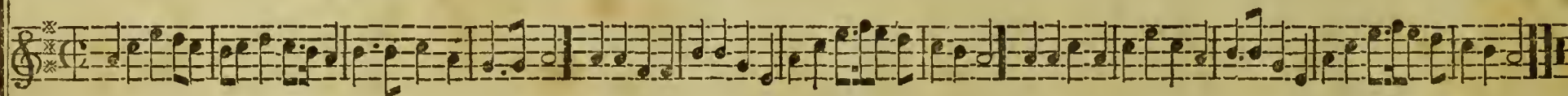
3 Let joy around like rivers flow,  
Flow on, and still increase;  
Messiah is come  
To ransom his own,  
And heaven and earth are at peace.

4 Then let us join the heav'ns above,  
Where hymning seraphs sing;  
Join all the glad pow'rs,  
For their Lord is our's,  
Our Prophet, our Priest, and our King.

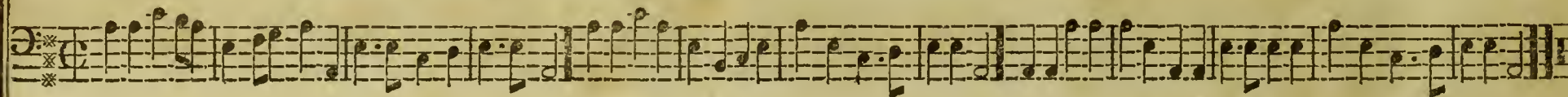


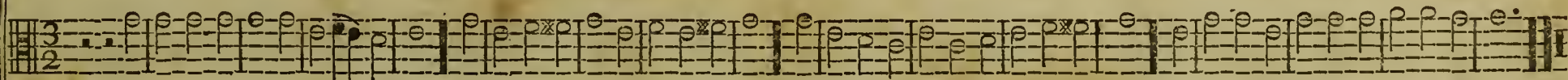
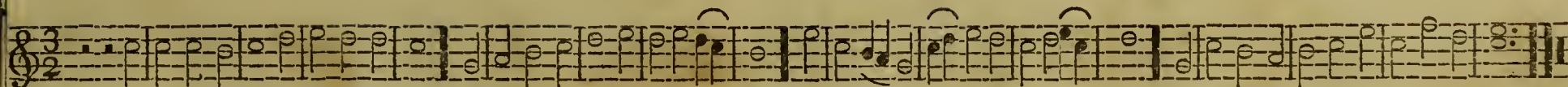


AIR.



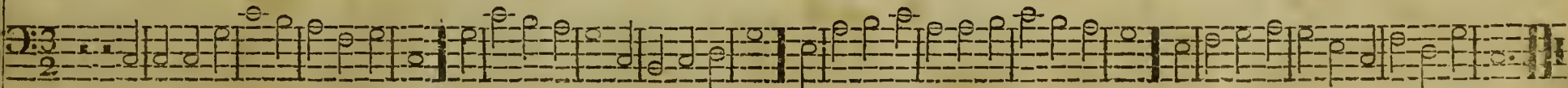
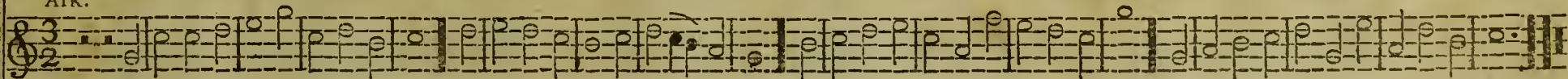
Lo, he cometh! countless trumpets Blow before the bloody sign; 'Midst ten thousand saints and angels See the crucified shine! Hallelujah, Hallelujah, Hallelujah, Welcome, welcome, bleeding Lamb!

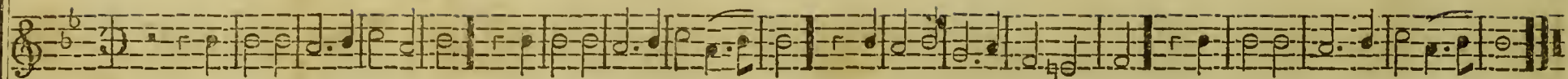




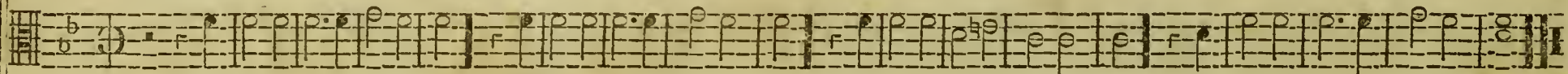
O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In their great Creator Let all men rejoice, And heirs of salvation Be glad in their King.

AIR.



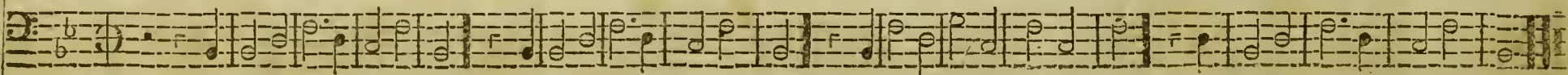
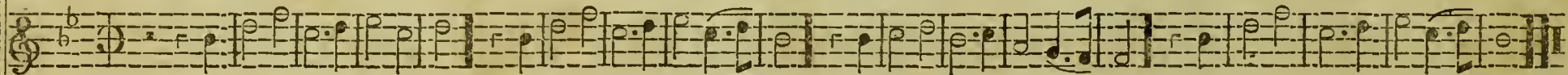


*Very slow.*

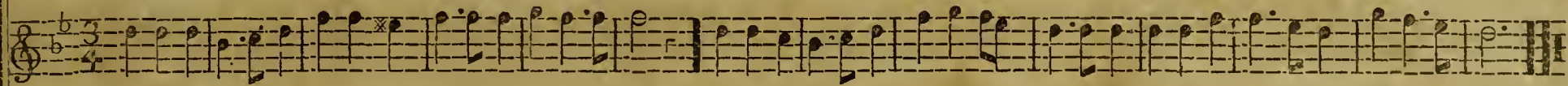
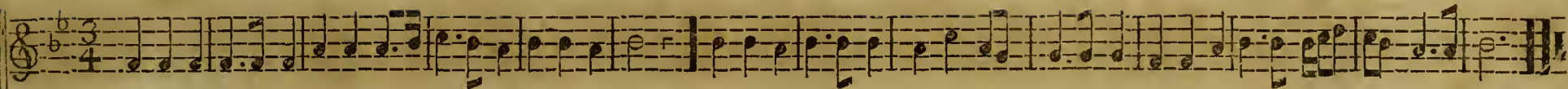


So fades the lovely blooming flow'r, Frail, smiling solace of an hour!    So soon our transient comforts fly,    And pleasure only blooms to die!

AIR.

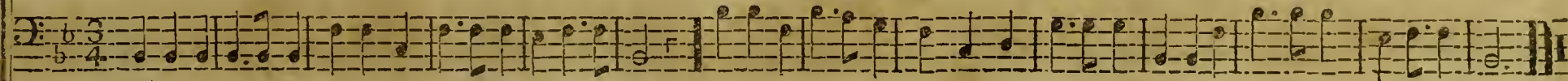






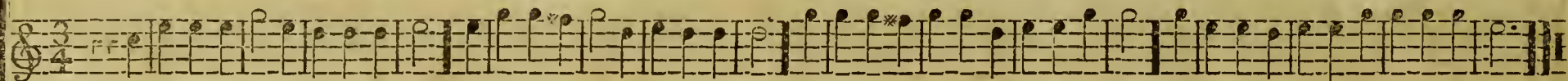
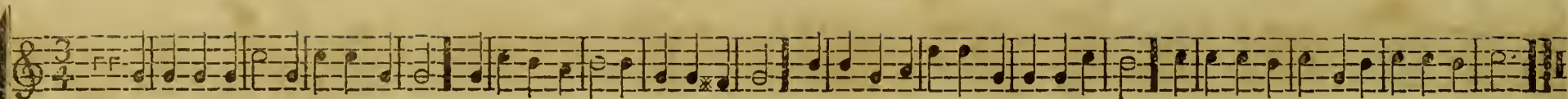
Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all vic - to - rious, Come and reign over us, Ancient of Days.

AIR.

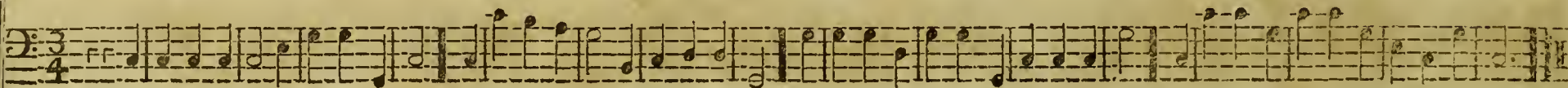
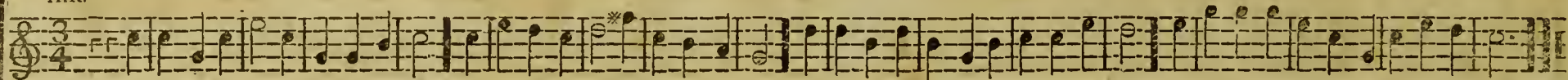


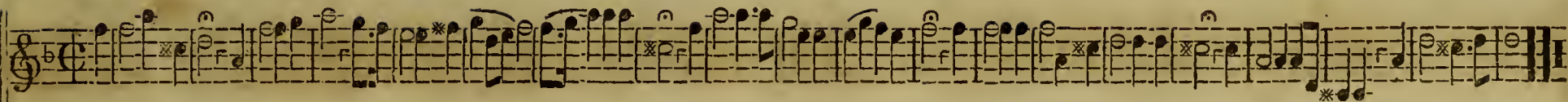
Midd. Coll.

U

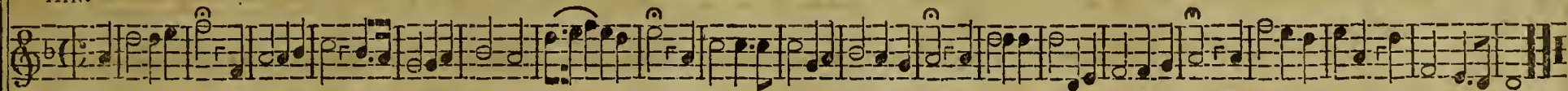


Come, sinners, attend, And make no delay ; Good news from a friend I bring you to day ; Good news of salvation Come now and receive, There's no condemnation To them who believe.  
AIR.

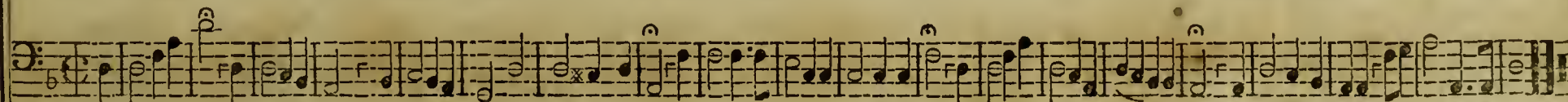




AIR.



Ye servants of God, Your Master proclaim, And publish abroad His wonderful name ; The name all victorious Of Jesus extol, His kingdom is glorious, And rules over all, His kingdom, &c.

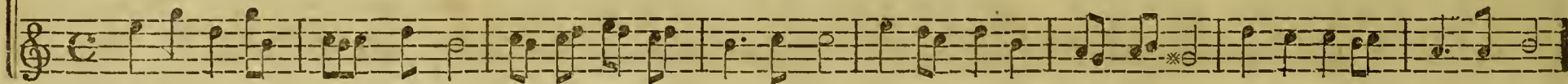
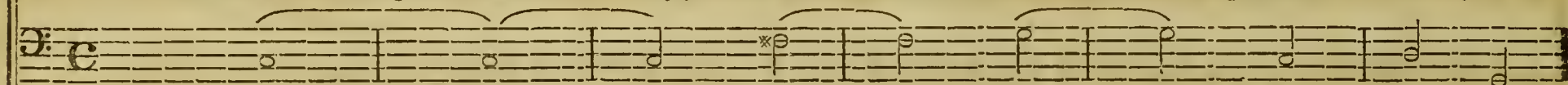




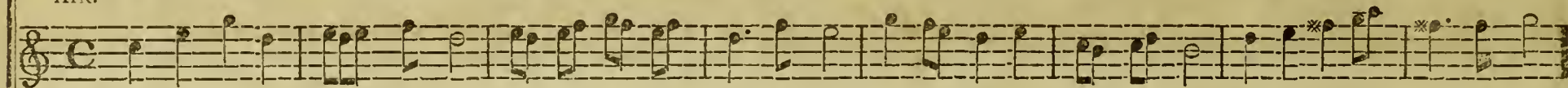
## A SONG FROM HANDEL'S ORATORIO OF SAUL.

*Recitative.*

Already see the daughters of the land, In joyful dance, with instruments of music, Come to congratulate the victory.



AIR.



Welcome, welcome, mighty king; Welcome, all who conquest bring; Welcome, David, warlike boy, Author of our present joy.



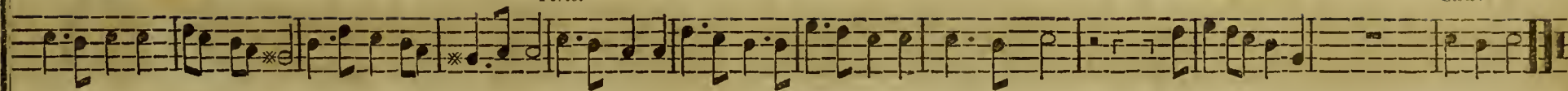
SONG continued.

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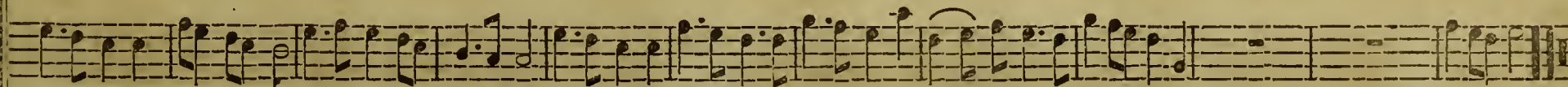
*Piano.*

*Forte.*

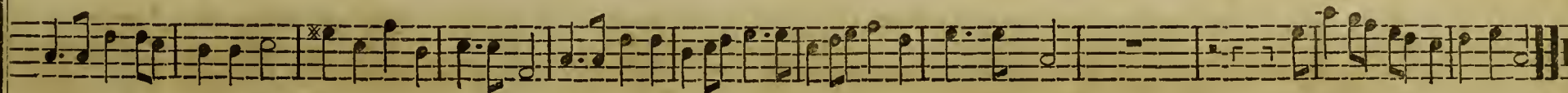
*Slow.*



Ten thousand praises are his due.

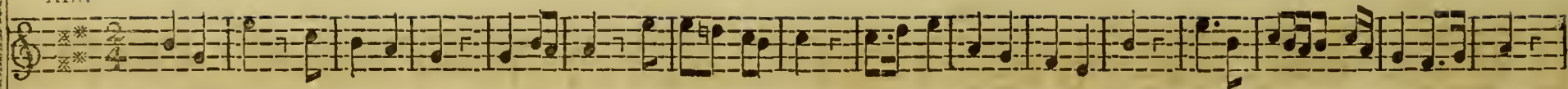


Saul, who hast thy thousands slain, Welcome to thy friends again ; David his ten thousand slew, Ten thousand praises are his due, Ten thousand praises are his due.

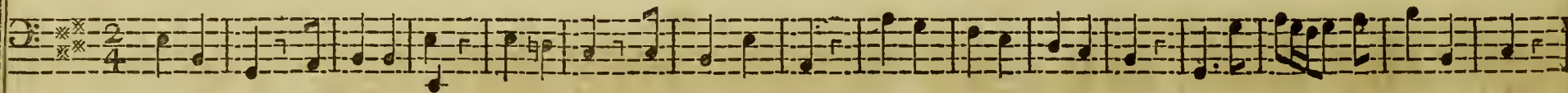
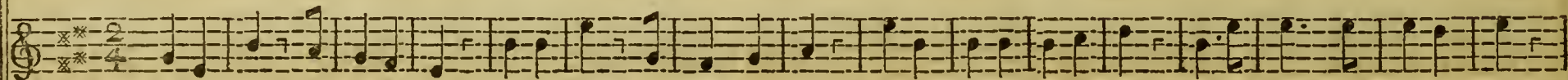


Ten thousand praises are his due.

AIR.



Father, Son, and Holy Ghost, One in Three, and Three in One, As by the celestial host, Let thy will on earth be done,

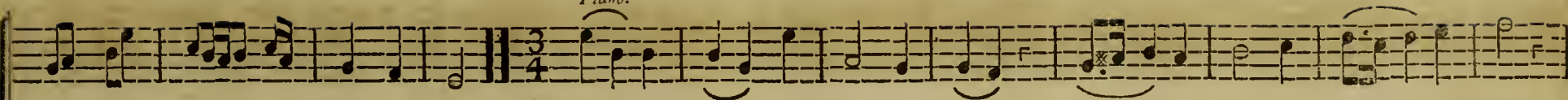




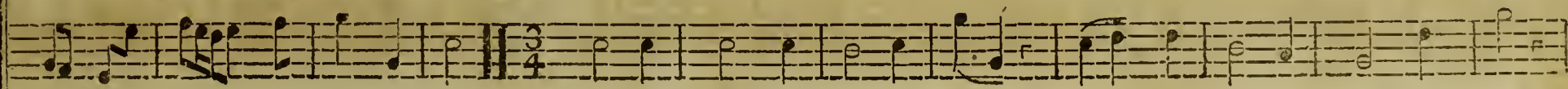
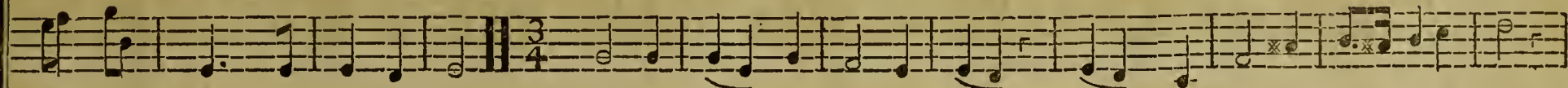
DEPTFORD continued.

159

*Piano.*



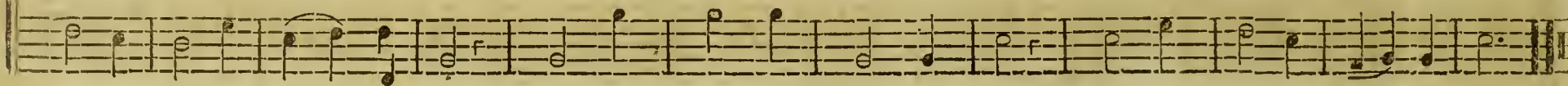
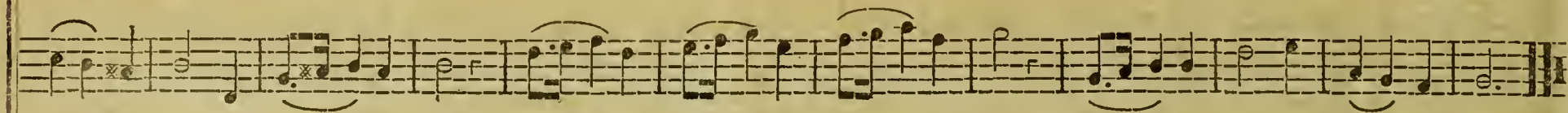
Let thy will on earth be done. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n,

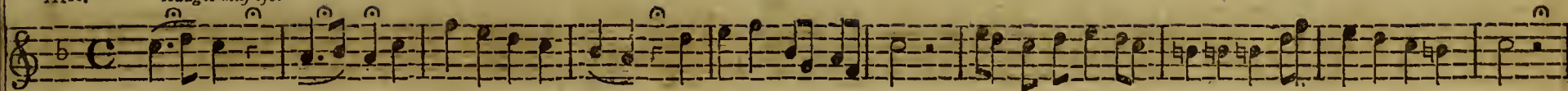


## DEPTFORD continued.

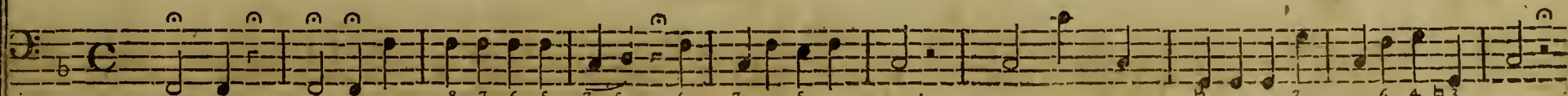
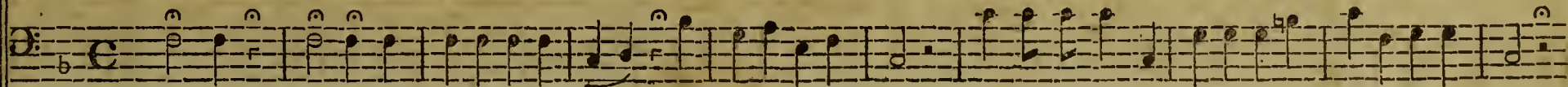
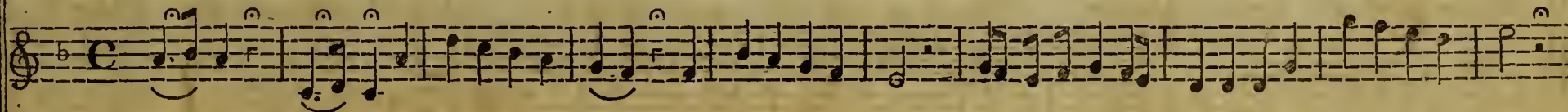


Glorious Lord of earth and heav'n. Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.



AIR. *Adagio maestoso.*

Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.

*Midd. Coll.*

8 7 6 5 7 5 6 7 5 7 6 5 4 3

W



## CAMBRIDGE continued.

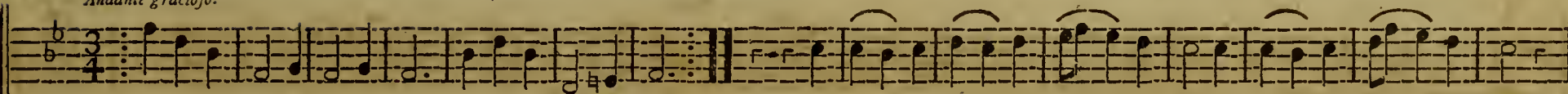
*Piano.* *Repeat loud.*

Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.

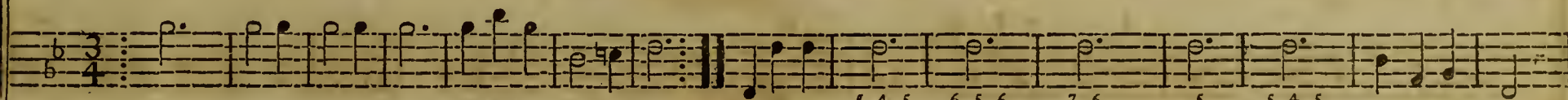
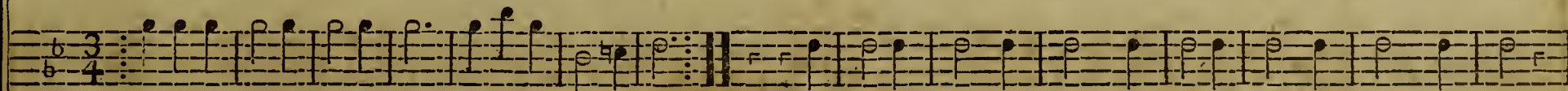
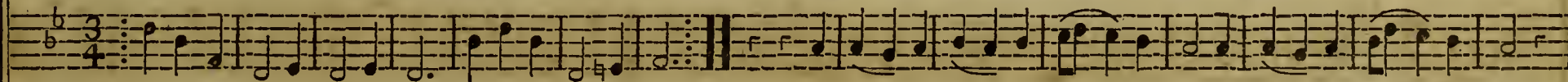
6 7 6 7 6

CAMBRIDGE continued.

*Andante gracioso.*



But when we view thy great design, To save rebellious worms,      Where vengeance    and com - pas - sion join, In their di - - vin - est forms ;



*Tasto Solo.*

5 4 5    6 5 6    7 6    5    5 4 5  
3 2 3    4 3 4    4    3    3 2 3

## CAMBRIDGE continued.

*Piano.* *Forte.*

Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.

4  
2

5 6  
9 4

7 6 5

6 4 2

2 1  
4

5 3

6 4

5 3

7 6 5

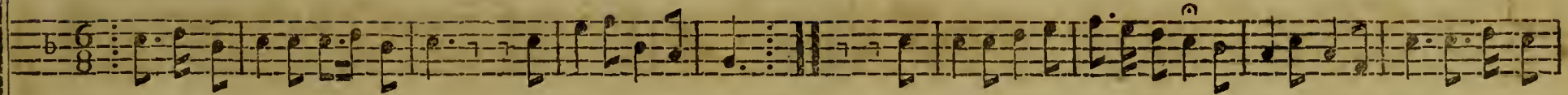
6 5

5 3

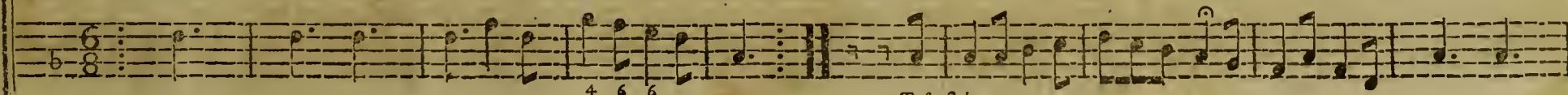
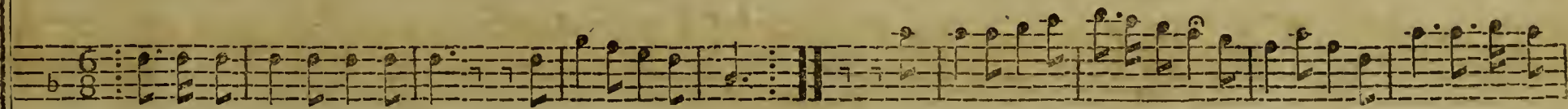


CAMBRIDGE continued.

*Silvano andante.*



Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I



$\frac{4}{2}$   $\frac{6}{6}$

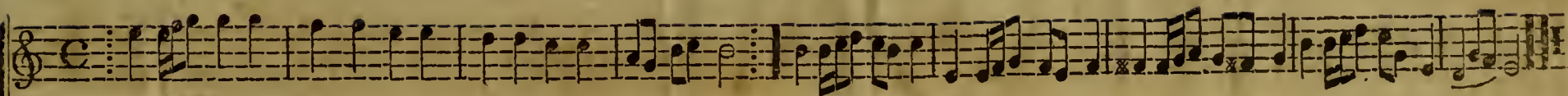
*Tasto Solo.*

## CAMBRIDGE continued.

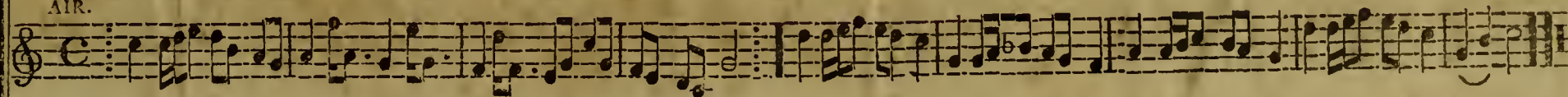
*Piano.* *Repeat loud.*

bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

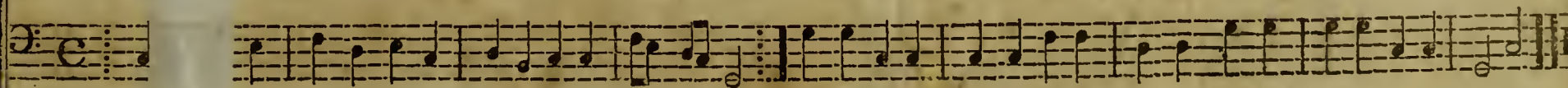
♭7 ♭7    6 5/3    ♭7 ♭7    6    6 4    5/3    6    6 4    5/3



AIR.



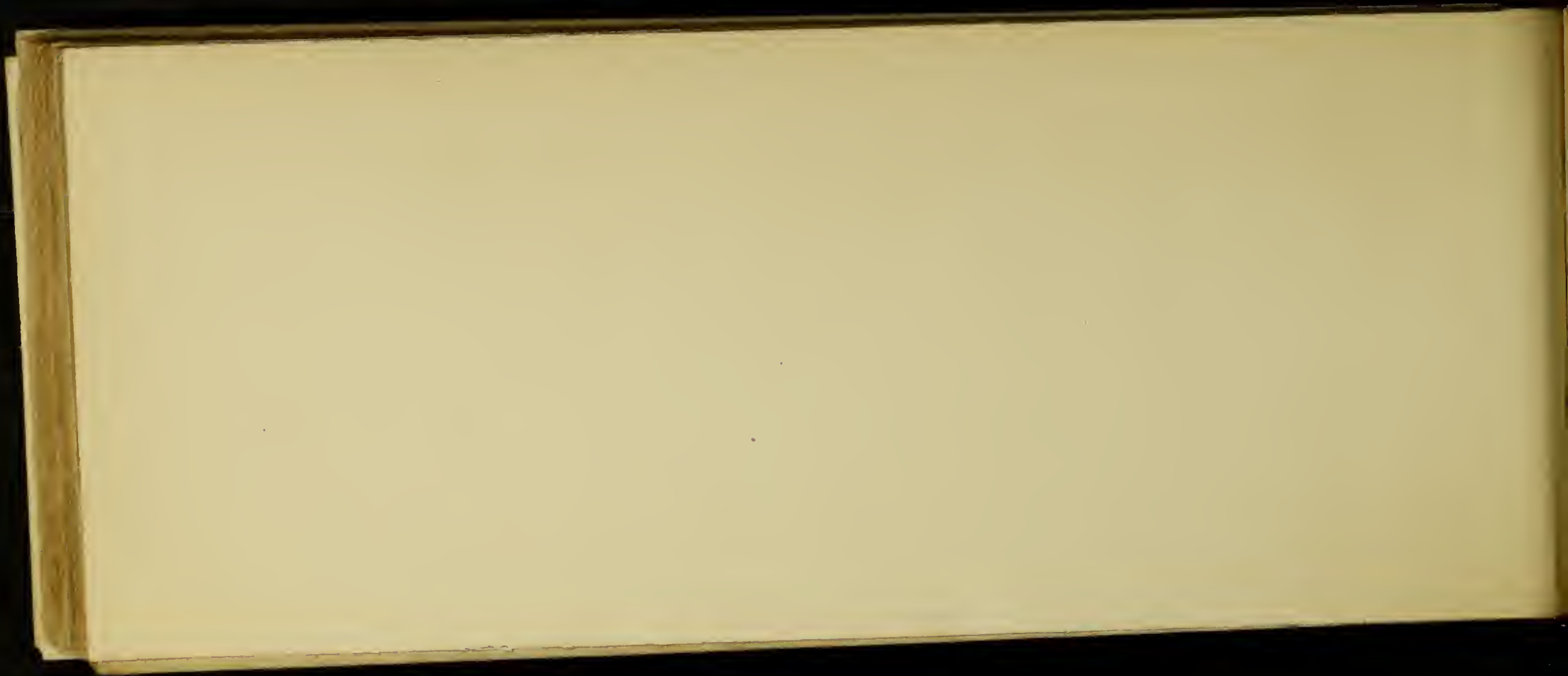
Happy soul, thy days are ended, All thy mourning days below! } Hallelujah, hallelujah, hallelujah, hallelujah, Amen.  
 Gezel guards attended, To the sight of Jesus go. }

















SEP 20 1938



